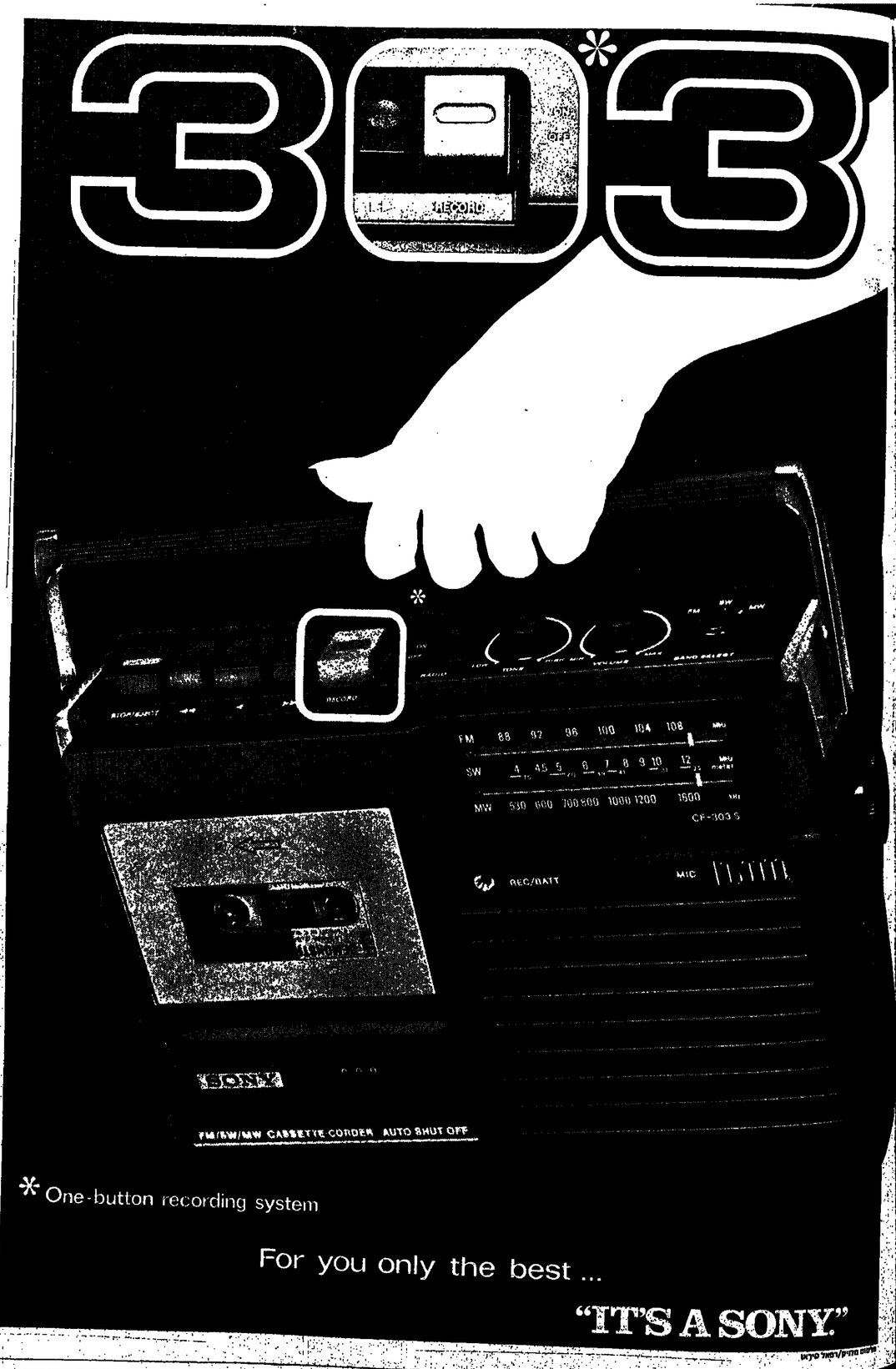
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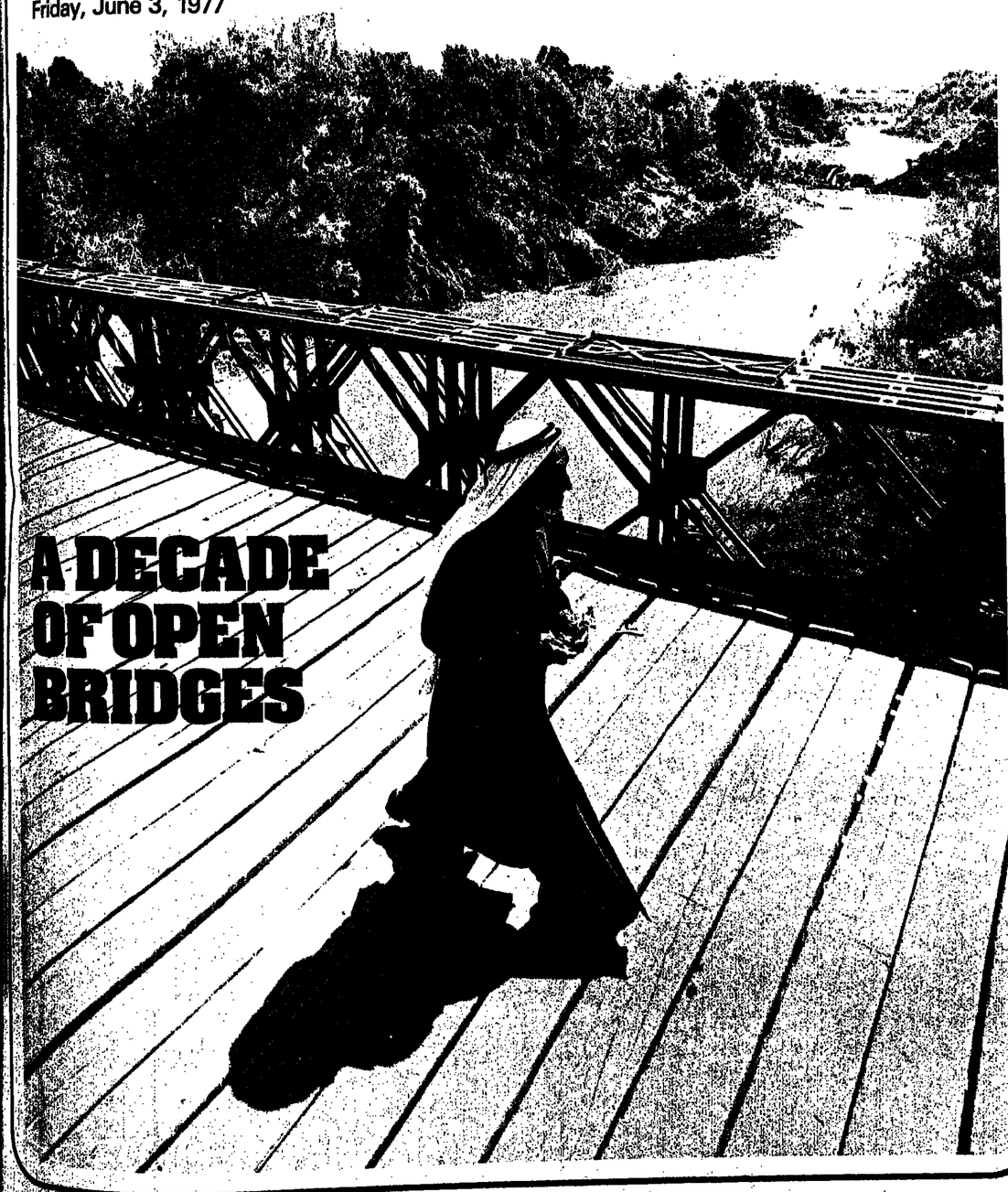
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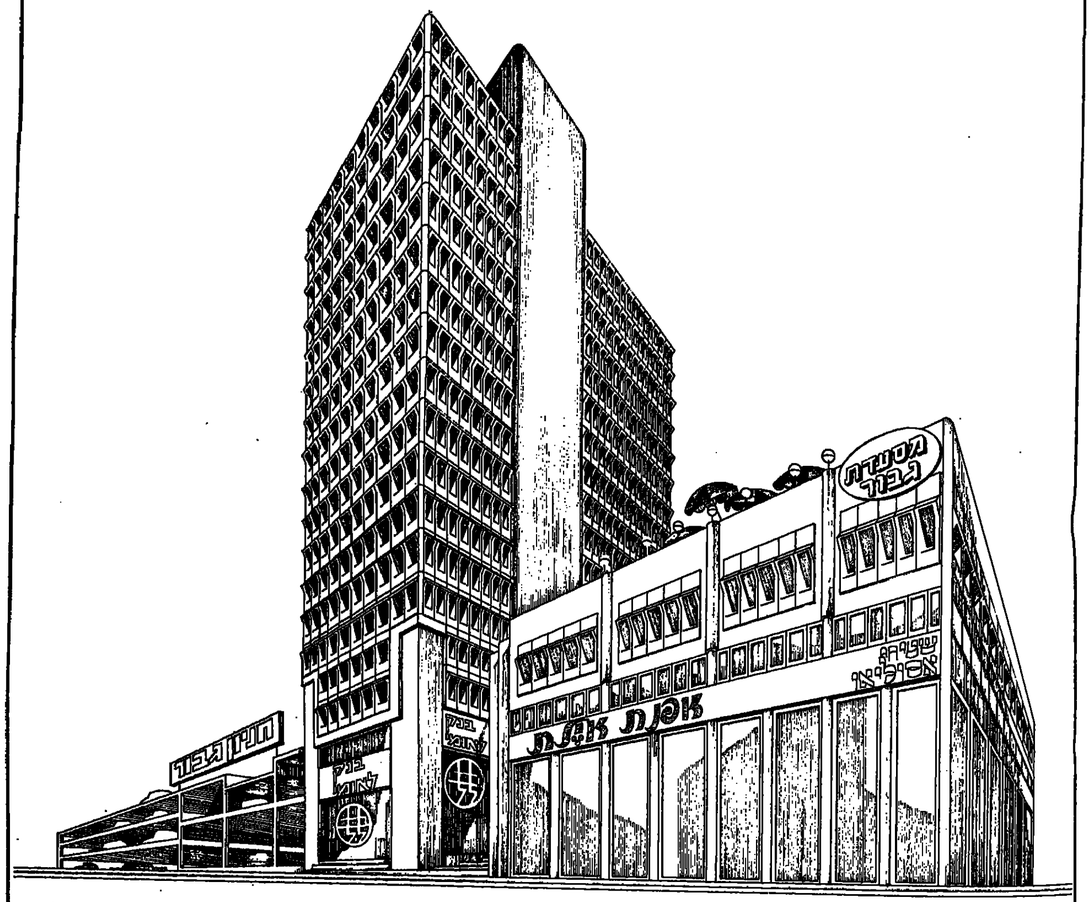
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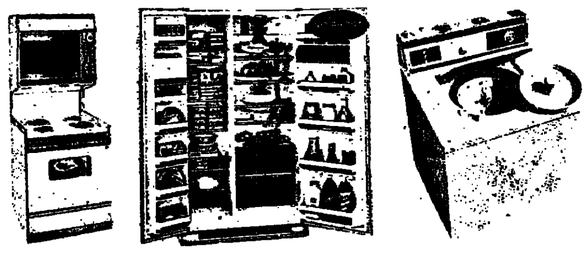
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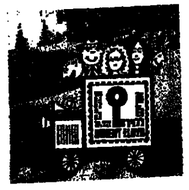
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1967: RABIN REMEMBERS

The Six Day War radically changed the face of Israel. The land area under Israel's control increased three-and-half times; over 900 Egyptian tanks were destroyed; 452 enemy aircraft were put out of action. The architect of that victory was Yitzhak Rabin, then Chief of Staff. On the 10th anniversary of the War, he met with Jerusalem Post staffers. Military correspondent HIRSH GOODMAN reports.

IT IS STILL too early to place the Six Day War in its correct historical perspective, according to Yitzhak Rabin, the man who guided the Israel Defence Forces to what is commonly considered Israel's greatest victory.

"We went to war," he said, "for one reason only — to break the stranglehold the Egyptians had created by closing the Tiran Straits, after all political alternatives to achieve this through means other than war had failed."

The Six Day War was not a war initiated by Israel, he emphasized. It was not an extension of an Israeli Government policy goal to create new borders, or a new geopolitical situation. It was a war forced upon Israel because of Arab flexing of political muscles, a series of impetuous decisions leading to a situation of overall deterioration, leaving Israel no alternative but war.

RABIN WAS not certain that Nasser really intended to go to war when he told the United Nations troops to leave their posts along the Israeli-Egyptian border and concentrate in Sharm e-Sheikh and the Gaza Strip.

The Egyptian President took this move, Rabin felt, primarily because of the criticism heaped upon him in February-March 1960. At that time, Nasser had introduced 600 tanks into the Sinai without Israeli intelligence being aware of the fact until it was a *fait accompli* — only to be accused, mainly by the Jordanians, of "hiding behind the skirts" of the UN, instead of taking decisive action against Israel.

In 1967, partly because of his desire to play a central role in the Arab world, and partly in order to deter — so he claimed — Israel from taking action against Syria, Nasser embarked on a similar policy of brinkmanship — but this time it overbalanced into war.

"When Nasser demanded that the UN move all its Sinai forces into Sharm and Gaza, U-Thant (then Secretary-General of the UN) replied that he would do either 'all or nothing,' on the assumption that Nasser would back down and give in.

He reacted immediately and gave the order to the UN to get out.

"After the UN vacated the area, Nasser was faced with a situation where his soldiers were in control of Sharm e-Sheikh. If he did not block the Straits it would be seen as a failure on his part, and a direct blow to his stature. The same happened in Gaza. By doing this, he left Israel with no alternative. Limited action had been precluded."

RABIN RECOUNTED that the first signs of tension reached him on the morning of May 15, while he was watching Israel's Independence Day celebrations at the Hebrew University stadium. A message reached him that the Egyptians had declared a state of alert and had moved troops into the Sinai.

"Immediately after I received the information, I returned to my home in Zahala and called Talik (Aluf Israel Tal, OC Armoured Corps at the time). I said to him: 'Rotem' — the code word for the operation we planned against the 1960 Egyptian thrust when I was OC Operations and he was commander of the Seventh Armoured Brigade. And he understood."

By May 17, reserves had been called up and tanks moved into the South.

Rabin denied that the state of readiness of Israel's armed forces was not much better in 1967 than in 1973, on the eve of the Yom Kippur war, when Israel was caught unprepared.

"Never," he said, "has Israel's army been more ready and more prepared for war than in 1967."

The results of the war — 900 out of 1,200 Egyptian tanks and cannon destroyed — he felt, were proof enough of the standard of the army at the time. He also pointed out that it was the strength of the IDF prior to the war which allowed the politicians breathing space to try to find a political solution to the crisis between May 15 and 7:45 a.m. on June 6, when the first Israeli tanks rolled and the Israel Air Force returned from three hours of devastating raids into Egypt, leaving the Egyptian Air Force a pile of smouldering ruins. (Altogether, 452 Arab planes were destroyed in the war.)

"It was this waiting period," Rabin said, "which made military achievements of the Six Day War a political fact, which ensured that, as opposed to 1949 and 1956, Israel was not forced to retreat from the territories it had conquered.

"The waiting period," he continued, "had allowed the United States to exercise all the political options it could to resolve the crisis before the guns went into action. Despite the fact that diplomacy failed, there is no doubt in my mind that the time that it had been tried, formed America's attitude towards her when the war was over."

Just as important, he felt, was the waiting period had allowed the IDF to mobilize its reserves efficiently and effectively, and to bring them up to the level of a standing army.

WHEN THE IDF went to war, Rabin said, it set one goal for itself: to break the stranglehold clamped down by the Egyptians. Both the Government under the leadership of Levi Eshkol and a National Unity Government which included Moshe Dayan who took over the Defence portfolio from Eshkol), Menahem Begin and Yosef Sapir, decided that military action would be initiated against the Egyptian threat only if it were expressly forbidden, according to Rabin, to launch pre-emptive action against either the Jordanians, Syrians or Iraqis, who were making preparations to enter the conflict.

"It was made absolutely clear to us," he said, "that only after we were attacked either from the air or from the ground by Jordan, Syria or Iraq could we react, and then only with Cabinet permission."

Rabin admitted that because of this he had expected a much higher casualty rate. (In fact, Israel's casualties were 803 dead and 2,563 wounded.)

"I do not deny that I had expected much heavier casualties. I knew that it would be difficult to intercept and prevent an attack on civilian populations by either the Egyptian, Syrian or Iraqi Air Forces. If their aerial attacks — which hit Safad, Netanya and Kfar Sirkin near Petah Tikva — had been more successful, the casualty figures would have been far higher."

RABIN DISCOUNTED published reports that anyone had imposed any limitation on the depth Israeli forces could penetrate into Sinai. He said such report claimed that Egypt had insisted that Israel withdraw a point no closer to the Suez Canal than 30 kilometres.

Rabin said that he knew of no limitation from the army who had not advanced reaching the Canal.

"There were different operative plans at different stages of the conflict," he said. "I do not recall any order from the Cabinet which prohibited us from reaching the Canal." There was a stage in the war, he said, when the army received instructions to stall the advance in Sinai... "but this was temporary, and we were soon given the go-ahead."

He drew a sharp distinction between the wisdom of reaching the Canal, and making it Israel's strategic line of defence. "The fact that we reached the Canal is not connected to whether we sat on the Canal or not. This is totally essential to our actions during the war.

"I do not remember a single person in the Defence establishment who suggested that we withdraw from Suez," he added. Rabin was careful to stress that this did not mean that he was in favour of the Canal being turned into a major defence asset.

He continued to be Chief of Staff for a full six months after the Six Day War," he said, "and I supported the concept of the Suez Canal being used as an important obstacle in our system of defence."

RABIN DID NOT agree with the view that the main key to victory in the conflict was Israel's outstanding intelligence operations. "Our intelligence was good, but it would not be accurate to say that our victory was entirely due to intelligence."

He attributed the major credit to Israel's total air superiority, to hitting the enemy's airfields, supply lines of supply at the beginning of the Israel Air Force and the armour. He added that as important was the "basic strategy" evolved by the Air Force provided the ground forces with high-quality accurate and continuous support on all fronts. The key factor was that Israel used its armour with hard-hitting efficiency, and used the tanks' cannon with deadly accuracy.

"While the initial air strike may have been over in three hours, the air superiority displayed came after months of hard work; of developing weapons systems; of training, of evolving tactics."

RABIN WAS somewhat incensed by the charge that had not the overall war been so successful, many questions would have been asked regarding the battle for Jerusalem — a battle many have claimed was disorganized and one that resulted in heavy casualties.

Rabin countered by saying that the conquest of the city was not, initially, an IDF goal. In fact, Eshkol, with the blessing of the National Unity Government, did everything in his power to ensure that Israel and Jordan maintained the *status quo*, even when Jordanian gunners opened fire along the entire front and Jordanian planes bombarded targets in central Israel.

"Eshkol — with the consent of the entire Cabinet — appealed to Hussein to stay out of the war," he said. "Eshkol appealed to Hussein both through the Americans and through General Odd Bull (of the UN), both of whom told the king that Israel undertook to maintain the *status quo* regarding the "green line" and Jerusalem if he (Hussein) would recall his forces from the conflict.

"Hussein," Rabin continued, "replied that as far as he was concerned the chips are down and we are at war."

Against this background, Rabin acknowledged that the attack on Jerusalem was quickly put together, although the contingency was prepared for. The Paratroop Brigade, led by the present Chief of Staff, Mordechai Gur, was held in reserve to take part in the attack on El Arish, the main Egyptian defensive deployment, if Tal's forces got bogged down. When it became apparent that Tal needed no help and that El Arish was secure, Motta Gur's men were sent to Jerusalem. "Jerusalem was taken with a defensive plan that had long been developed," he said.

It was not very different from a plan Rabin had proposed in 1948 as a brigade commander fighting for David's Gate and Mount Zion.

Rabin added that, despite the fact that Gur's brigade was earmarked to fight in the South, Gur had brought his officers up to Jerusalem some three days before the action, to familiarize themselves with the objective — "just in case."

"The speed with which the operative details were prepared was not the fault of the Brigade," Rabin said, "but the inevitable result of the situation and the result of decisions taken at general staff headquarters concerning the priorities of the war."

Rabin said that, in fact, the force originally set aside to take the city was a second reserve paratroop brigade headed by Danny Matt, but fate dictated that Matt and his men be sent in on the second day to support Ariel Sharon in his attack on Abu Ageila and Um Katef — leaving the prize of Jerusalem to fall to Motta Gur.

MANY OF THE questions still open about the war and the days preceding the conflict were not answered in this *Jerusalem Post* interview. When asked about his famous but mysterious meeting with David Ben-Gurion on May 21, 1967, Rabin said that he had desisted from revealing details for a decade and had no intention of doing so now. He told *The Post* that there was only one other man alive today who knew the details of that meeting, and that this would continue to be the case.

He was more forthcoming in discussing another "mystery" of the war: the attack on the U.S. Liberty, an American electronics surveillance vessel anchored some 11 miles off the Sinai shore, which was attacked and badly mauled by Israeli fighter aircraft on the second day of the war.

According to the sequence of events, as related by Rabin, Israel had relayed a message to the U.S. through the military attaché in Tel Aviv, who also happened to be a naval officer, that the presence of the ship off the Sinai shore was hazardous, since "in the heat of conflict anything could happen."

Rabin recalled that Israel at the time had only a few destroyers at its disposal, while the enemy had "between 12 and 18 missile boats."

Thus, he said, Israel was, to a large extent, dependent on its Air Force for protection from sea attack.

"We suddenly received a report that El Arish was being shelled. It later became apparent that this was not the case, but at the time we were confused, since our forces had advanced considerably past the town by this time. We then sent both the Navy and the Air Force out to identify a ship anchored off-shore. They made a mistake in identification and informed us that it was an Egyptian vessel.

"We finally gave an order to the Air Force to go ahead and attack the vessel, but only after the pilot made an additional fly-over and again established what transpired to be mistaken identification."

The first inkling that a mistake had been made, Rabin said, came when he heard a report that they had attacked a Soviet ship. "I was very worried when I heard this," he said. Later he received the correction: that in fact an American vessel had been attacked. "Now I was less worried, but the matter became a lot more unpleasant. To harm the Americans was the last thing we wanted to do," he said.

Rabin denied that the ship was attacked because the IDF suspected it of monitoring Israeli communications. He said that the ship could have done this just as effectively from 30 miles off shore. To prove his point, he revealed that the Soviets "were out there as well. Just 10 or 15 miles deeper at sea. We did not touch them."

Rabin described the Six Day War as the highlight of his military career. It was a war, he said, which created a new political and military reality in the Middle East, and a war which left the combined Arab armies destroyed.

IT IS STILL too early to assess the ultimate effect of the war, but its repercussions have changed the face of the Middle East, and perhaps the world. There is no doubt that Rabin was one of the main architects of that victory.

Regardless of political outlook, sitting in the Prime Minister's office late last week, discussing the implications of the Six Day War with the man who engineered one of the most momentous victories in the history of modern warfare, made recent events and his involvement in them seem almost secondary in comparison with his earlier achievements.







الأصل من نسخة

THE HISTORICAL PERSPECTIVE

From the very beginning, Professor YEHOSHUA ARIELI felt that Israel's victory in the Six Day War was fraught with long-term dangers. He explains to The Post's DAVID LANDAU why he still thinks he was right.



(David Harris)

"IF GOD had somehow been able to prevent the Six Day War, I would still thank Him faithfully every morning," says Yehoshua Arieli wistfully. Many thoughtful people share that view, especially since the Yom Kippur War. But Arieli, professor of modern history at the Hebrew University, bears the distinction of having been among the original few who preached the heresy in the very early months after the great 1967 victory, when the great majority of us were still engulfed by the all-pervading, sense-numbing euphoria.

Nor is he one of the dogmatic, doctrinaire doves, the "peaceniks who almost instinctively condemn Israel in any war or war situation. "Unlike Ezer Weizman," he notes drily, "I never considered the Six Day War unnecessary for our national survival. The war was neither planned nor avoidable. It was a classic war of self-defence, and our victory was absolutely vital because of that all-too-true truism that we cannot afford a defeat. It was a 'necessary war,' which is the best thing you can say about any war."

Arieli, moreover, is at odds with the run-of-the-mill doves over the Palestinian question. He has not progressed, as most of them have, from favouring Israeli withdrawal from the West Bank to favouring the establishment of a Palestinian state there.

"This is something on which we can't give in," he asserts. "The PLO can only accept it as a stepping-stone towards their ultimate goal..."

Perhaps it is for this reason that less is heard of him in dovish circles nowadays than in the early years after 1967. He was unhappy in Lyova Eliav's Ya'ad party because of the link with the Israel-Palestine Peace Council, and supported Shelli "only half-heartedly" at this last election for the same reason.

Arieli, then, is an unorthodox dove who moulds his views with the tools of his trade — historical perspective, the lessons of other countries embroiled in similar predicaments — and who feels that he can now, 10 years later, say without *hubris* and with much sadness, "I told you so."

THE HISTORIAN, says Arieli, analyses a war on the basis of three criteria: the moral judgement — was it necessary?; the immediate consequences; and the long-range consequences, which are often an unforeseen and uncontrollable chain-reaction.

In the immediate term, he says, the 1967 war "gave Israel the chance to achieve a better situation in the Middle East — a chance to negotiate, to start a process of detente. But this was on condition that Israel itself was willing to proceed in that direction, and that the Arabs came to realize that it was impossible to erase Israel from the map.

"Even at that time I was aware of how strongly Israel would be tempted to use the victory not for peace, but for changing the territorial situation.

"But by the same token, I knew even then that the war had changed the character of the Israel-Arab conflict. It had inevitably intensified global involvement. And the occupation was changing the situation on the ground. So I knew that the victory would not provide long-range security — unless it were used for a settlement."

He joined the "Movement for Peace and Security" late in 1967 and, together with like-minded academics and left-wing politicians, helped draft its six-point manifesto:

- ☐ The 1967 war was a war of defence and therefore necessary;
- ☐ Israel should accept Resolution 242 as the basis for negotiations (it did not do so until 1970);
- ☐ Israel should refrain from any annexation or settlement of the occupied areas other than for purely military reasons and should consider the territories a pledge in its hands to be returned in exchange for peace;
- ☐ Israel should not evacuate the territories until peace is achieved;
- ☐ the territories should not, however, be an obstacle in the way of achieving peace;
- ☐ Israel should refrain from prejudicing the rights of the Palestinian people living in the occupied territories.

IN A SPEECH at a rally at the Hebrew University in May, 1968, Arieli warned that while the war had forced the Arabs to face up to the fact of Israel's irremovable existence it could, in the long run, goad them into seeking revenge.

Some 18 months later, Prof. Arieli wrote an article in *The Post* recommending the adoption of the "sliding scale: peace against territories." The greater the component of peace and normalization the Arabs were prepared to concede, the more territory they would receive. For full peace and normalization — here Arieli took the argument to its logical conclusion, which Abba Eban and other establishment doves were never able to do — Israel would return all the occupied territories.

Israel had every right under international law, he asserted, to hold on to the territories as long as the state of war persisted. But it would automatically lose that right if it annexed the territories or refused to negotiate for their return. He spoke of the dangers of becoming a "garrison state" with a "siege mentality" if the occupied areas were not returned.

If they were annexed (as the Likud parties advocated then, and still advocate today), Israel would be thrown out of the UN, since America would not back such a "renunciation of international legal behaviour." If Israel did not evince a readiness to negotiate it would, slowly at first, and then more rapidly, lose all U.S. support. To keep the territories under occupation, it would be forced to adopt ever more repressive measures. (I'm afraid we shall be seeing this very soon," Arieli warns now, hinting at a Likud government's possible handling of unrest in the areas.) An atmosphere of war threats would evolve, and war itself would eventually break out.

Even if the next war brought another victory, he wrote, "annexation of the territories would be the death-sentence of the state as we know it. Either a minority of one-third would have to be disenfranchised, or else a hostile, irridentist bloc of Arabs in parliament and public life would compel all the Jewish parties to amalgamate in order to defend themselves. Normal political life would cease. Everything would be dictated by ethnic considerations. Democracy would wither, freedom of speech would perish. A military-managerial elite would dominate the country, and would attempt to create an ideology justifying life in such conditions. It would be a religiously-tinged nationalism, a form of tribalism."

ARIELI rehearses his fears of almost a decade ago with the rueful resignation of a chastising prophet whom the headstrong people have foolishly ignored. He believes that many of them have already proved well-founded, and that, with the Likud electoral victory, those dire predictions as yet still hanging fire are about to come true too. He looks back in sorrow.

"FIRST, as regards national security. It is absolutely false to say that the 1949-67 period was *bad*. On the contrary, it was a time of vital growth and achievement, during which the security factor was never so dominant as to absorb all the nation's other energies.

"The great paradox of 1967 is that, instead of giving us security, as some expected, after the victory, it caused the security factor to become the overriding concern of all national policy, the major claim on national resources. The government has drawn itself into a vicious circle: it declares its need for secure borders; that demand makes peace impossible; and as a result, security continues to be an unattainable quest, sapping the country's resources.

"The best security lies in a peace settlement providing for demilitarization of the areas, security arrangements on the ground, a clearly and strictly defined *casus belli*, strong American support, and the Arabs' agreement to normalize relations."

(While advocating almost total withdrawal, Prof. Arieli does not believe the 1967 borders are immutable. Thus Israel could demand a corridor to the River Jordan in return for a corridor from the West Bank to Gaza. Similarly, it could insist on retaining a foothold on the Golan plateau in return for use of its Mediterranean ports by Jordan.)

Economically and socially, he continues, the 1967 war and the ongoing occupation can now clearly be seen as real disasters. The post-war euphoria here and abroad led to an economic boom fuelled by the ever-growing demands of the Defence establishment.

"That need not be unhealthy if the population lives as in a war economy." But if that is not the case — and in 1967-73 Israel it certainly was not — "you get the wrong perspective on your situation... You become a consumer-minded society in what is in fact a dangerous war situation. Also, you evolve a class of people who are making huge profits out of this war situation on the front lines. Social tensions are inevitably exacerbated."

A war situation is often a catalyst for progressive social change, as it was in England during each of the World Wars, says Arieli. The national income is more widely distributed, privilege are strictly controlled, the ordinary man's claim to a larger slice of the cake is more strongly founded — because of the sacrifices he is being called upon to make — and more sympathetically entertained.

But all that, he points out, pertains only when the war situation is impressed upon the national psyche, a condition lamentably lacking in Israel between 1967 and 1973.

"You can't peg prices unless you have a war economy: it is politically and psychologically impossible. But up until 1973, we thought we were a super-power. And after 1973 the Government didn't have the guts to do what was required..."

The occupation, meanwhile, has destroyed a cardinal tenet of Zionism: that the land is to be redeemed by our own labour. Arieli finds it paradoxical that the "ultra-Zionists" who demand the retention of the territories have been responsible for this development. "The factories in Ma'ale Adumim will be worked by local Arab labour. ... Is that your *hitnahlut* (settlement) meant?"

Even within the "green line," the influx of labour from the areas, he says, "has created a ... of overseers... Look at the ...ntytowns that have sprung up ...und the *moshavim* of ...dish."

The mutual economic ...pendency, moreover, itself ...ves to strengthen annexa...ist tendencies within Israel. "Dayan used the open border ...cy as a means to make the per...ent annexation of the West ..., whether *de jure* or *de facto*, ...er to realize."

But, at the same time, Arieli ...ot really fault the ...ernment's liberal policy of ...omic intercourse between the ...d Bank and Israel. "It was morally correct and ...ically wise," he concedes.

...E MOST unfortunate conse...ces of the war and the oc...ation," says Arieli, "is the ...rtion of public opinion ...und what is essentially a non-...dic issue."

...tween 1948 and 1967, he says, ...re was a basic national con...sus regarding priorities. ...t's position, because it was ...t hypothetical and practical, ...not destroy that consensus. ...difference between the par...centred on the structuring of ...ll society, and as such they ...ided for a fruitful exchange of ...as and ideologies."

...e the polarization since 1967, ...t what to *do* with the areas in ...ice, has cut through party ...eworks and riven the ...ical consensus. New political ...ssets are evolving around ..."non-intrinsic" issue — and ...development is always "very ...r for a country.

...rieli recalls how the Irish ...tion very nearly destroyed ...mocracy in Britain in the early ...rt of this century, how the ...ish issue drove Greece to ...nfrontation, and how imperialist ...ensions destroyed liberalism ...re-War Japan.

...e hawks in Israel draw their ...ition from four sources, he ...: "neo-pragmatism" (the ...gic arguments in favour of ...ning the areas); the "secular ...ique" (best represented, ...Arieli, by the late Eliezer ...e's "blood and soil" ...ries); the biblical school, ...h cites the geography or...ed in the Book of Books; and ...Messianic cult, which actually ...ves that the coming of the ...iah has now begun and the ...ish State is therefore enjoined ...expand across the entire Holy ...d.

...here is obviously some ...erlapping between the four ...ups, says Arieli. Thus, for in...ce, the secular mystique ...ures not on what you have, ...on what you (think you) need, ...ceeds all pragmatism — and ...tually leads to mysticism."

...rieli notes that the "biblical ...el" only evolved as a prac...l political force after 1967 — ...ough the injunctions it pur...rt to heed were just as clearly ...scribed before that. The ...ianic cult he terms "sheer ...acy . . . In history such ...rements have always led to ...astrophe, and I fear this one ...be no different. . ."

...rieli has been a staunch ...ist all his adult life and stoutly ...ests any suggestion that he ...ld be a "Ugandist." He ...sionately believes in, and can ...ify, the Zionist venture in this ...ntry — within the 1967 lines. ..."If you go beyond what you ...w, and take some of the most ...ely populated land in the ...d, you do evil without the ...ification of necessity, and ...ate a chain-reaction which will ...ately destroy you."☐



(Yakir Zur/Israel Sun)

I AND MY WORLD

FOR ISRAEL'S CHILDREN, this has definitely been their Week. From Sunday until today, in various parts of the country — Jerusalem, Tel Aviv, Afula and Ofakim, the Ta'anach region, the Arab village of Umm-El-Fahm, and the Negev kibbutz of Yotvata — there have been exhibitions, competitions, fairs and entertainments specially for them.

The theme of the Week was "I and My World," the intention of the organizers being "to make the children realize that, in spite of differences in tradition, creed, and colour, children all over the world are basically the same; they study, play, sing and dance; are happy or sad, and need and give friendship and love."

THE WEEK was opened by Mrs. Nina Katzir, its patroness, at the International Cultural Centre for Youth in Jerusalem, where the lawn was decorated with flags of the nations and with enormous Japanese paper fish kites. Several hundred Israeli and diplomatic corps youngsters watched a performance that included folk dancing by children from 12 Latin American countries.

The President's Residence has been humming with youthful voices all the week. Children came from all over the country to meet their favourite authors and the producers of their radio and TV programmes; Jewish youth from abroad, here to study or work on kibbutzim, met for community singing; songwriter Naomi Shemer made a personal appearance; and yesterday, awards were presented to children who have made outstanding contributions to society by community work or voluntary activities.

The Canadian ambassador lent his Herzliya garden for a fair, and throughout the country the fun and junketing had a more serious counterpart in special civic clean-up campaigns.

Children's Week makes a very special effort to reach the children in hospitals and other institutions, and each day has brought a treat for those who can't get out of doors — music, entertainments, festive food. For those who are mobile there have been picnics and visits to zoos. ☐

(Yakir Zur/Israel Sun)



(S. Hanan Israel Sun)



JERUSALEM REUNITED

What were those first days like, when the city of Jerusalem was once again united? Three veteran citizens of the Capital — Dr. DOV JOSEPH, ELIE ELIACHAR and Dr. HELENA KAGAN — remember their reactions 10 years ago. They spoke to the Post's PHILIP GILLON.







(Clockwise, Elie Eliachar, Dr. Dov Joseph, and Dr. Helena Kagan)

AT 2P.M. ON Wednesday, June 7, 1967, an officer reported to Dr. Dov Joseph, former military governor of Jerusalem, and later holder of several ministerial posts in the Israel cabinet, that our paratroopers had broken through the Lion's Gate and were on the Temple Mount. Together with David Shaltiel, commander of the Hagana in the 1948 battle for Jerusalem, Dr. Joseph was taken through the gate. They were met by a tall man whom Dr. Joseph knew well, Mordechai (Motta) Gur, the officer commanding the paratroopers. A soldier shouted to Dr. Joseph: "Now you can write a sequel to *The Faithful City*"—a reference to Dr. Joseph's book about the siege of Jerusalem.

Motta Gur opened the door of the Dome of the Rock, they all took off their shoes and went inside. Shots were still being fired; they saw Jordanian soldiers, many in pyjamas, being led away, with their hands up — Motta Gur explained that they had put on pyjamas in an effort to pass as civilians. Then they went through the narrow Moor's Gate down to the Western Wall. At the Wall, Rabbi Shlomo Goren, then the chief Army chaplain, was leading soldiers in prayer. Everybody was singing and praying.

Dov Joseph recalls: "I thought of the verse in the Bible, 'This is the day that the Lord hath made. We will rejoice and be glad in it.'"

He remained at the Wall for several hours, and still remembers the thoughts that went through his head as he watched the soldiers celebrating:

"Jerusalem has never meant to any other nation, nationally and politically, what it means to the Jews. Christians and Moslems have a religious attachment to their holy places, but no other nation made it their political capital and national centre for centuries as did the Jews."

RECALLING that moment 10 years ago in an interview recently, Dr. Joseph told me that this distinction between Jerusalem as a religious centre and as a political and national centre is of crucial importance to an understanding of why the reunification of the city meant so much to us, and why we can never allow it to be divided again. He continued:

"For generations, Jews have kept in their mind's eye a picture of the traditional Jerusalem of which they read in their prayers, the Jerusalem of which they learn in the Bible, the home of prophets and kings during the glorious past of the Jewish people. It is the memorial of Jewish history and the lodestar of our future. There is nothing comparable to this attachment among Christians and Arabs.

"The Arabs revere Jerusalem and consider it holy, not because they are Arabs, but because they are Moslems. There are tens of millions of Moslems who are not Arabs, who make no claim to Jerusalem as a political or national centre. What right has little Jordan, with its population of a couple of million, to lay claim to Jerusalem on behalf of the Moslem world? The King of Saudi Arabia and the President of Egypt make their pilgrimages to Mecca or to Medina, not to Jerusalem."

DR. JOSEPH said he recalled at the Wall that day that Moslem Arabs had been free to come to the Dome of the Rock and the Aksa Mosque during the period when the Turks ruled, but had staked no political or national claim. During the 19 years after 1948, when Abdullah and then Hussein ruled over Jerusalem, they made no effort to turn it into their capital; instead, they concentrated on the development of Amman. During those 19 years, Jews were deprived of access to their holiest of sites, the Western Wall, but they never gave up their determination to make Jerusalem the capital of the Jewish State.

These thoughts, inspired by his first return to the Wall, have been reinforced by what has happened in the past decade. Dr. Joseph still thinks that the Arabs have no claim to Jerusalem, and that the Moslems have only the religious right of access to their holy sites.

"The Arabs who live in Jerusalem can, of course, remain as full citizens, with every civil and religious right. But the whole of Jerusalem must remain Jewish. We should give up nothing. The Palestinian Arabs do not constitute a nation and Jerusalem was never their capital. The first requirement of a nation is that it consist of a group of people having national characteristics which distinguish them and make them different from other people. The Arabs of Palestine are no different from the Arabs of Syria, Lebanon or Jordan.

"A few months ago, Assad and Hussein announced, 'We are one people, we are one nation.' Only a few weeks ago, a PLO leader said bluntly that there is no Palestinian people, they are staking the claim only for political reasons to gain a point in the struggle against Israel.

"What is important," ended Dr. Joseph, "is that we make it clear that Jerusalem is for ever Israeli, the Jewish national and political capital, with the Arabs living here now entitled to remain, and Christians and Moslems and people of all nationalities free to visit it, subject of course to normal security checks."

ELIE ELIACHAR, 16th generation member of a family that had lived in Jerusalem for centuries, head of the city's Sephardi community, before 1948, was living in Haifa when the Six Day War broke out. With great difficulty, using all his *protekzia*, he managed to get to Jerusalem on June 10.

He went at once to the Wall, where he remained for a time — "I still don't know if it was 30 minutes or two hours" — pondering the history of the Jewish people.

"I left the Wall to look for the shrines and places that were part and parcel of my childhood. I climbed up from the Wall to the Jewish Quarter, a distance of a few metres, and then walked from one landmark to another. My heart nearly burst with grief. Everywhere, I found savage destruction, deliberate vandalism, synagogues and yeshivas filled with filth and refuse metres high. The only place which was not completely demolished was the Talmud Tora Tiferet Yerushalayim, the great yeshiva which had been famous in Jerusalem for 400 years, where I had learned my *aleph-bet*. Later I learned that this had been partially preserved because UNRWA had used the upper floor as a girls' school.

"I had some difficulty finding the house in which I was born in 1899. It had been occupied throughout the 19th century, first by Chief Rab... Panijel, then by my great-grandfather, Chief Rabbi Rishon Lezion Ya'akov Shaul Eliachar, then by my grandfather, also Rishon Lezion, Rabbi Haim Eliachar, and then by my father, Yitzhak Eliachar. The house was like a linchpin connecting four renowned synagogues, one of which was joined to our old family house by a private entrance.

"These four synagogues, according to an old tradition, have the roots in the place where Rabbi Yohanan Ben Zakai taught. He left Jerusalem, during the siege by the Romans in 70 C.E., to save the Tora in Yavne. In 1967, the Tora could be reached only by climbing through holes in the walls, over great mounds of rubbish. The stench was indescribable.

"This was the greatest heartbreak I had experienced in my life. This complex of synagogues, according to some of our greatest rabbis, was *the* synagogue, open-ed by the Ramban, in 1267, "Nahmanides," in 1272.

"I wept when I saw what had been done to these holy places. There and then I had a commitment imposed upon me, which I cannot explain, to devote my life to the restoration of the four synagogues to their former beauty and sanctity, together with all other educational centres linked to the synagogues.

"Although my home and my business were then in Haifa, I moved back to Jerusalem at once."

HE ALSO looked at other famous Jewish synagogues and institutions which had been destroyed, not in war, but by deliberate vandalism. There was Misgav Ladach, the first Jewish hospital built in Jerusalem, which had stood on the highest point in the Jewish Quarter. Destroying a hospital that might have been used to aid Arabs seemed to him utterly incomprehensible. From there, he went to the site of what had been the beautiful synagogues of the Tiferet Hasaid and Nisan Bak — to find them destroyed also. And this destruction was not pointless, he decided: the aim had been to erase the historic evidence of the continuous Jewish day-to-day presence in Jerusalem, going back through the centuries.

Elie Eliachar started running from one authority to another, beginning with Teddy Kollek, insisting that high priority should be given to the restoration of the Jewish shrines. Those were busy days, immediately after the reunification of the city, when people at the top in Jerusalem were working round the clock. The first reaction to Eliachar's ideas was negative. Prime Minister Levi Eshkol said to him in Yiddish, "What, another synagogue?"

But the Sephardi Community Council supported him wholeheartedly. Dr. Ya'akov Herzog realized the importance of the restoration; he helped to convince Max Rowe, director of the James de Rothschild Foundation, that Eliachar's request for help should be considered sympathetically.

"We went over the whole area together, holding our noses against the stench," Eliachar told me. "To his great credit, Max Rowe at once realized the validity of my thinking. He spoke to Teddy Kollek, and convinced him that I was right. Then Rowe got Dorothy de Rothschild — the widow of Baron de Rothschild — to visit the area with Teddy and me. She promised that the Foundation would restore the Yeshiva Tiferet Yerushalayim and three of the synagogues.

"The students of our secondary school, the Metiva, were the very first Jews to return to live in the Old City. Other donors, headed by Teddy and his Jerusalem Foundation, followed the lead of the Rothschild Foundation, and assumed responsibility for further restoration work."

Today, the whole complex is alive again, although, according to Eliachar, much remains to be done. He is organizing a museum to show the rich artefacts preserved from other attempts to wipe out traces of Jewish life in the Quarter. An even grander dream of his — the creation of Misgav Yerushalayim, which will establish an institute in the synagogue area for study and research into the Sephardi and Oriental heritage — is being supported by the Hebrew University.

As well as having a yeshiva accommodating over 150 students, the complex has become a major tourist attraction. The synagogues hum with life.

"To have been a party to this restoration is one of the greatest gifts I have for satisfaction during my long life," says Elie Eliachar.

DR. HELENA KAGAN came to Jerusalem early in 1914, and served as a doctor among both Jews and Arabs during her entire working life.

"I never make distinctions, either as a doctor or a human being, between people. I try to look for values in them as human beings, to individualize. When Jerusalem was captured, I realized that it was a great thing for us, but that for the Arabs in East Jerusalem it was a terrible blow. So, when all the Jews of Jerusalem rushed into the Old City, I kept away. We were euphoric, the Arabs weren't. They are very nationalistic, and they have been so for far longer than we realize."

Dr. Kagan was born in Turkistan and educated in Switzerland.

"When I came to this country," she said, "I knew several languages, but not those I needed most for my medical work — Yiddish and Arabic. I could understand some Turkish, and I thought that maybe I would improve it, since it was the official language of the country. When I asked the Arab director of a school to arrange some lessons for me, he replied: 'Why Turkish? This is an Arab land. Learn Arabic.' Even then, they were nationalists.

"In situations like the conquest of the Old City, I thought that we should be more tactful, and not rush in to exult over the Arabs. So I stayed away. It was only after a few weeks — I think it was after the official merger — that I went in with another doctor. We were walking past a cafe when somebody shouted, 'Hakim — it's our doctor!' (referring to me).

"A crowd gathered round us. Two men, members of a well-known family, asked me to sit down, and we talked for some time. It was a very moving experience.

"Two or three days later, a prominent Arab came to me, asking for help. His aunt had been caught in Amman by the outbreak of war and was being refused permission by the Israeli authorities to come back to Jerusalem. The father of the man visiting me had been very good to me when I first came to Jerusalem, recommending me to Arab patients. When I asked him why he had turned to me, he answered, 'When my father died, and we were sitting mourning for him, you came to join us. As you walked into the room, you started to cry. I have never forgotten that. And there is nobody else to whom we can turn.'

"I was profoundly moved that he should remember me, and promised to do what I could. So I wrote a letter to General Uzi Narkiss. He turned me down flat. Now, what earthly reason could there be for refusing a permit to an old woman of good family, who certainly could have no connection with terrorists? Such refusals did us a great deal of harm. Later, she managed to get back to Jerusalem, but a lot of damage had been done. We didn't realize that what was for us a reunification was, for many Arab families, with members in Amman or Beirut, a second splitting. We weren't tactful enough.

"Some things we do are very good, like the 'Good Fence.' We have to show the Arabs that we really want to help them, without any hint of patronage or politics, and we should explore every opportunity to get together with them. But we should be more flexible: what is good today may not be good tomorrow. At the same time, we must be honest and make it clear that we are here to stay, that Jerusalem can never be divided again.

"I came here as a Zionist, I'm still a Zionist, I've never pretended that I'm anything else. Only it's a question of style. I've always remembered that phrase, and I think we should think about our style very carefully. We should keep Jerusalem, by all means, but we mustn't be arrogant. We must be tactful with the Arabs, must adopt the right style." □

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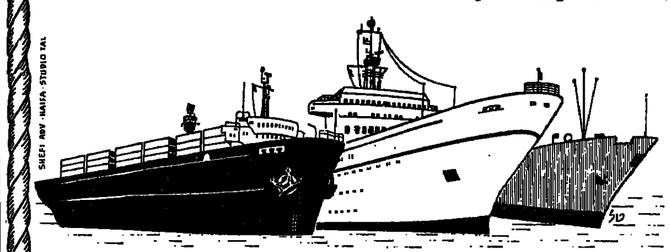
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BEYOND THE GREEN LINE

When a military government was set up to administer the areas taken in the Six Day War, MICHAEL SHASHAR was appointed its spokesman, a position he held until 1971. Here, he looks at some of the positive and negative aspects of the situation in Judea and Samaria and the Gaza Strip.



Hebron: A view of the old town. (Below) the market, and a local potter at work. (Rubinger, Weiss, Goldberg).





A FEW DAYS after the fighting ended in June, 1967, I had to guide a party of French journalists on a tour of Bethlehem and Hebron. They expected to see an "Israeli military presence" everywhere. We travelled for many kilometres and met hardly any soldiers, not to speak of armour and artillery. Finally, one of them said angrily, "Officer, where are your tanks? You obviously hid them because you knew we would be touring the area."

I think it is true to say that it was thanks to our liberal policy that we were able to restore order so rapidly in the territories and maintain decent living conditions without excessive controls.

With her victory in the Six Day War, Israel found herself in the position not only of uniting the whole of Eretz Israel west of the Jordan within the borders that had existed before the end of the British Mandate, but of ruling over a hostile Arab population numbering more than a million.

The jurists of the IDF quickly defined the new situation: according to international law, these areas were "conquered territory," and as such subject to clearly defined regulations. The military governor in the West Bank, General Chaim Herzog, immediately proclaimed that civilian life would continue to be conducted according to the local (i.e. Jordanian) law in force when the IDF entered the area.

The situation in the Gaza Strip was another matter. What was the local law there in June, 1967? A brief investigation showed that Egypt had not annexed the Strip, and that the people living there had been without citizenship since the War of Independence.

If the legal position was "clarified," the practical problems were immediate and acute. How to establish a pattern of daily life in the territories? Whatever the method, would the local population cooperate or would they try to organize civil disobedience?

The Government decided on an approach that, although today it seems the obvious one, at the time was quite revolutionary. This was to reconstitute normal civilian life through the medium of the local leadership. Men like Sheikh Mohammed Ali Ja'abari, the mayor of Hebron, and Hamdi Kan'an, the mayor of Nablus, were told that if they were willing to keep their political views separate from their practical functions, they could hold their positions and would receive full co-operation from the IDF.

The majority accepted the proposal. This was not a simple matter for them; for they had reason to be fearful of what might lie in store if — as the climate of Israeli public opinion indicated might happen — the territories were returned to the Arabs in exchange for peace. They remembered the fate of those Gaza Strip leaders who co-operated with Israel after the 1956 Sinai Campaign when, a few months later, the Strip was returned to Egypt.

DRUNK WITH victory, many of us were naively surprised that the Arabs of the West Bank did not react positively when Israelis suggested that they might benefit if they were annexed by Israel. Few of us asked ourselves the question: Suppose we were in their shoes, would we accept foreign citizenship and agree to annexation?

A clear indication of the truth was given at the ceremonial opening of the post office in Hebron just a month after the war. The military commander made a very diplomatic speech about working together and making an effort to live in peace "as history has decreed we must live together in this region." The real diplomat of the occasion, however, was Sheikh Ja'abari. He said:

"I was present at the opening of a post office under Turkish rule, then under the British Mandate, afterwards under Jordanian rule. And now I will open the post office under Israeli rule."

For the first few months, the people of the Arab world, and especially the Palestinian Arabs, were in a state of shock that paralysed them both militarily and politically. This was another factor that contributed to our self-deception. Until nearly the end of 1967, there was virtual calm. Even though the crossings of the River Jordan were almost completely open, and infiltration into Israel was not difficult, there was hardly any terrorist activity.

The political leaders, however, were quicker to show their opposition to the new situation. They were especially angered by the reunification of Jerusalem. The formation of a Higher Moslem Council by Ibrahim Bakr, a notorious Communist, and some of his associates, was viewed by the Israeli authorities as hostile political activity, and Bakr and two others were exiled — not to Jordan, but to places in Israel where they were lodged at the expense of the Israeli taxpayer.

The political pot continued to boil, and there were business strikes and student demonstrations. But when the first requests were submitted for an Arab newspaper for the territories, it was decided to permit the publication of *El Kuds*. Under the editorship of Mahmoud Abu Zuluf, a Jaffa Arab who had been working in Jordan, this daily paper achieved enviable financial success and a circulation, in recent years, approaching 20,000 — significant proof of Arab nationalist aspirations.

It is remarkable to find Abu Zuluf confessing in an editorial at the end of 1968: "I worked as a journalist for many years in Egypt and Jordan, but I must note sadly that in no Arab country did I enjoy the freedom of expression allowed me under an Israeli rule of conquest."

THE MEETING of the Arabs of the territories with the Arabs of Israel, after a separation of 19 years, had consequences that, from Israel's standpoint, were both positive and negative.

"I was very disappointed in Nasser," a young Nazareth Arab told me a few weeks after the war, having seen how the refugees in the Gaza Strip lived under the rule of the man he had always regarded as "the leader." And when Israeli Arabs visited towns and villages on the other side of the "green line," they were astonished at the inferior living standards they found there.

On the other hand, because the closed borders after 1948 had deprived of a high-level cultural and religious life. After the Six Day War, however, they began to themselves as an organic part of the "greater Arab nation," not only from a cultural and religious point of view, but also from a national, even a nationalistic one.

"I've nothing to talk to them about," a young Israeli Arab told me after his first meeting with some of his peers in Tulkarm. But when I saw him last year he told me, "We talk about the situation."

And one of the facts that we shall have to deal with in the future is that now, ideas about the situation are similar, sometimes even identical, in Tulkarm and Nablus and Nazareth.

UNTIL HE DIED in 1972, I would always take visiting journalists to pay a courtesy call on Mayor Elias Bandak in Bethlehem. Although he was one of the moderate mayors, he could never omit the usual refrain: "The Israelis must solve the Arab refugee problem."

When we left his parlour, I would take the pressmen straight to the refugee camp at the entrance to Bethlehem. Facing it, on the opposite side of the road, is a beautiful villa.

"Can you guess who lives in that villa?" I would ask my guests, always having to supply the answer myself: "Mayor Bandak."

Even if we agree that the refugees are a political problem, why did Bandak never give the humanitarian aspect precedence? Why in 19 years did he do nothing to reduce the suffering of his brothers?

I once had an answer to these questions from another mayor of Bethlehem, who had also been a Minister in the Jordan Government. Iyub Musalam told me one day: "When I was Minister of Development, in Amman, I prepared a detailed plan for settling the refugees. Suddenly I felt that my fellow Ministers were giving me the cold shoulder. When I asked them why, they replied, 'My good fellow, you've gone too far.'"

It took time to get a clear picture of the number of refugees in the territories. In about 20 camps in Judea and Samaria, there were about 60,000, representing rather less than 10 per cent of the population of the West Bank. An equal number, also classified by the UN refugee agency, UNRWA, as refugees, lived outside the camps. In contrast, more than 50 per cent of the 400,000 population of the Gaza Strip were refugees, about 175,000 living in camps and 60,000 outside.

There were great differences between the refugees in the West Bank and those in the Strip. First of all, the former were on a much higher cultural and educational level. Secondly, since they were granted Jordanian citizenship they were able to travel freely and even settle, in the Arab countries. Those in the Gaza Strip were not granted Egyptian citizenship and were in effect confined in a large ghetto, which they were scarcely able to leave.

Many of the European journalists I conducted round the refugee camps found it difficult to understand why Israel wasn't doing more to solve the refugee problem. Like the one from Rome who told me that he himself was

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Glenda Jackson as Sarah Bernhardt and John Castle as Damala in "The Incredible Sarah."

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Jerusalem

AHMAN — Joint Cameri and Khan production based on the book by William Hinton which attempts to trace the roots of the Chinese revolution. Directed by Hanan Snir. Khan, opposite Railway Station, Saturday, Monday and Tuesday at 8.30 p.m.)

MARATHON — Musical about sport. (Khan, opposite Railway Station, Thursday at 8.30 p.m.)

THE MURDER OF PIERROT IN THE REALI HIGH SCHOOL — A first play by Ilan Basel about a sensitive, effeminate pupil's revolt against his teachers, is quite immature and misses whatever points it tries to make. Produced by the Beersheba Theatre. Jerusalem Theatre, Tuesday at 8.30 p.m.)

THE TAMING OF THE SHREW — The Cameri's production of Shakespeare's comedy about the man who treated a woman (the actress) treats lions in the circus, and on the method's effectiveness, in Yosef Milo's interpretation which attempts a lot and gets nowhere. (See review.) (Jerusalem Theatre, Wednesday and Thursday at 8.30 p.m.)

Tel Aviv

BOY MEETS BOY — Arthur Miller's play about two playwrights, produced by the Cameri Theatre. (Cameri, 101 Dizengoff, Wednesday and Thursday at 8.30 p.m.)

ISRAELI IN AMERICA — Satirical comedy-revue written by Ellie Sagie about an Israeli who gets fortune in America, with Ya'acov Agmon, Oshik Levi, Rachel Dayan, Shmuel Vilozni, Marica Rozeti and Avi Hofman. Directed by the Lilah Theatre. (Nahmani Hall, 17 Nahmani, Saturday at 9 p.m.; Ohel, 21 Ahuzot, 6 Bellinson, Wednesday at 10 p.m.)

DEEP WATER — New Habimah production by Yuval Mittelpunkt. Directed by Amri Nitzan. Attempts to enter the lives of a group of people who are at once the products of their age and at variance with it. (Habimah's Small Hall, Monday, Tuesday, Wednesday and Thursday at 8.30 p.m.)

THE EMIGRANTS — A bitter searing story of Russian emigrants from a communist country, a journalist who left to make money and an intellectual who escaped to write a book on modern lot lost the urge. (Bat Dor, 30 Ibn Gvirol, Saturday at 8 p.m.)

ZUSMAN — (Tzavta, 30 Ibn Gvirol, Sunday at 9 p.m.)

THE GOOD WOMAN OF SETZUAN — Brecht's play translated by Shimon Sandbank about the suffering of a good woman who is forced to live in a corrupt town of sinners. (Habimah's Large Hall, Wednesday)

TEARS OF SORROW — Habimah's production directed by Shimon Finkel and based in part on the Book of Job. (Habimartet at Habimah Square, Saturday)

LOVE — Shalom Aleichem's play. With Gideon Shemer. (Tzavta, 30 Ibn Gvirol, Saturday at 8 p.m.)

MARATHON — (Nahmani Hall, 17 Nahmani, Wednesday)

THE MILKY WAY — Habimah production directed by Edna Shavit about a man's loss of self-identity after returning from battle. (Habimah's Small Hall, Saturday and Sunday)

THE MURDER OF PIERROT IN THE REALI HIGH SCHOOL — (Beit Hahayal, Weizman and Pinkus, Thursday)

OPEN STAGE — "Abelard and Heloise" by Ronald Duncan. About the sad romance of the title-characters in medieval France based on their letters to each other. (Tzavta, 30 Ibn Gvirol, today at 8)

SATURDAY, SUNDAY, MONDAY — New Habimah production. (Habimah's Large Hall, Saturday and Sunday)

THE TAMING OF THE SHREW — (Cameri, 101 Dizengoff, Saturday, Sunday, Monday and Tuesday at 8.30 p.m.)

Haifa

BORN YESTERDAY — The Haifa Theatre's revival of the thirty-year-old Broadway comedy under Nola Chilton's direction shows how quickly comedies of this sort age but the show is still amusing, with a great deal of pace and a remarkable performance by Gita Munte as the dumb broad who sees the light. (Haifa Municipal Theatre, 50 Pevsner, Saturday at 8.30 p.m.)

MOMENTS — Haifa Theatre production of Nathan Alterman's musical play about Little Tel Aviv of the 30s. (Haifa Municipal Theatre, 50 Pevsner, Sunday and Monday at 8.30 p.m.)

THE MURDER OF PIERROT IN THE REALI HIGH SCHOOL — (Shavit Theatre, 3 Haspori, Wednesday at 9 p.m.)

Other Towns

AN ISRAELI IN AMERICA — (Kiryat Haim, tonight at 9.15; Kiryat Shmona, Saturday at 8.45 p.m.; Givat Olga, Tuesday at 8.30 p.m.)

THE EMIGRANTS — (Beersheba Municipal Theatre, Thursday at 8.30 p.m.)

THE GOOD WOMAN OF SETZUAN — (Givat Haim, Monday)

THE MURDER OF PIERROT IN THE REALI HIGH SCHOOL — (Be'eri, Monday)

THREEPENNY OPERA — Beersheba Theatre production of the Brecht / Weill musical. (Beersheba, Saturday)

TWELFTH NIGHT — Shakespeare's frolicky play with a large, all-male cast. (Tiberias, Sunday)

DANCE

BATSHEVA DANCE COMPANY — The Dybbuk (Rina Yerushalmi); The Garden of Kali (Gene Hill Sagan). (Tel Aviv, Habimah, Monday and Tuesday; Ashdod, Olympia, Thursday)

BATSHEVA DANCE COMPANY — Nouvelles Danses (Jaap Flier); Winter Song (Gene Hill Sagan); He and She (Mirali Sharon); Ode (Gene Hill Sagan). (Tel Aviv Bat Dor Theatre, 30 Ibn Gvirol, Thursday at 8.30)

RECORDS

OLIVER CONVENTION is a trio whom you may be unfortunate enough to remember from the Eurovision Song Contest. Their record, "HADHOUSE (EPIC EPC 81722), includes neither the German Eurovision entry nor "Fly Robin Fly," which lifted them to fame. It does contain 9 mediocre songs written by Kessel & Leyray, who could do better. **ESTHER GHEORM** (Tamla Motown M8 307L) has a distinctive blend, but her first album falls a little flat. (She supplied the singing voice in the film of Lionel Bart's "Oliver!"). Esther also wrote and produced most of the album. She is unknown here, and when she finds her audience she will be successful, but her debut is just short of good. **VICKI SUE ROBINSON** (RCA APL1 1629) has brought out a fairly dull follow-up to her first LP. The cuts are mostly restrained disco, with the odd ballad thrown in to show her versatility. **JOAN BAEZ's** superiority to the other ladies puts her in a different class. Her latest, **GULF WINDS** (A & M SP 4603), is excellent. This is the first record made entirely of her own songs. Comparisons to note are "Oh Sister," addressed to Bob Dylan; the title track, a potted autobiography; and "Caruso," where the music more than compensates for the hyperbolical lyrics. The record is a revelation to those who think of her as just a singer. **S.S.**

ENTERTAINMENT

Jerusalem

THE CHINESE CIRCUS REVUE — From Taiwan. Acrobats, dancers, Kung Fu. (Binyenei Ha'ooma, Saturday at 9 p.m.)

ENGLISH AND IRISH BALLADS — Folksongs and choral works by the Zamir Choir. (Tzavta, 38 King George, Thursday at 9 p.m.)

EVENING OF JAZZ — Eli Freud and his group, Pat Kimball, vocalist, perform hits by Duke Ellington, Fats Waller, Hoagi Carmichael. (Tzavta, 38 King George, tonight at 9.30)

Tel Aviv

ADAM AND HAVAL — Musical comedy by Yonatan Gefen. (Ohel, Beit Ariosoroff, 6 Bellinsen, Monday at 9 p.m.)

BECKY FREISTADT — In a new show of humorous musical sketches, "Smile My Beloved Country," in English. (Z.O.A. House, 1 Daniel Frisch, Saturday at 9 p.m.)

LA BOHEME — Avi Toledano sings songs of Charles Aznavour. (Bat Dor Theatre, 30 Ibn Gvirol, tonight)

THE CHINESE CIRCUS REVUE — (Ohel, Beit Ariosoroff, 6 Bellinsen, Tuesday at 7.30 and 9.30 p.m.; Beit Hahayal, Weizmann and Pinkus, Wednesday at 8.30, 7.30 and 9.45 p.m.)

EVENING WITH ARIK LAVIE — Songs and entertainment. (Beit Hahayal, Weizmann and Pinkus, Saturday at 9 p.m.)

EVENING OF LITERATURE — (Tzavta, 30 Ibn Gvirol, Sunday at 11 p.m.)

HAVA ALBERSTEIN — Sings songs and plays her guitar. (Tzavta, 30 Ibn Gvirol, tonight at 9)

THE HOUSE OF MAN — Zaharira Harifai reads poems and narrates stories. (Tzavta, 30 Ibn Gvirol, Monday at 8.30 p.m.)

MATTI CASPI — Songs and entertainment. (Tzavta, 30 Ibn Gvirol, tonight at midnight; Saturday at 10.30 p.m.)

A MAN WITHIN HIMSELF — With Shalom Hanoch. (Tzavta, 30 Ibn Gvirol, Tuesday and Thursday at 9 p.m.)

MY COUNTRY, I'VE RIDICULED YOU — Musical comedy with Gadi Yagil, written by Dan Almagor, Dani Ravel, Yosef Silberg, Dudu Topaz and Yonatan Gefen. (Ohel, Beit Ariosoroff, 6 Bellinsen, Saturday at 7.30 and 9.30 p.m.)

Haifa

MY COUNTRY I'VE RIDICULED YOU — (Shavit, 3 Hasport, tonight at 9.30)

THE SHESHET GROUP — Israeli pop music. (Beit Rothschild, tonight at 9.30 and 11.30)

Other Towns

ADAM AND HAVAL — (Givatayim, Shavit, tonight at 9.30; Even Yehuda, Saturday at 9 p.m.; Lod, Orly, Thursday at 8 p.m.)

LA BOHEME — (Yehud, Sunday at 8.30 p.m.; Miron, Monday at 9 p.m.; Kiryat Shmona, Wednesday at 8.30 p.m.)

THE CHINESE CIRCUS REVUE — (Holon, tonight at 8.30 and 10.30 p.m.; Ashdod, Sunday at 5.30, 7.30 and 9.30 p.m.)

EVENING WITH ARIK LAVIE — (Ramat Gan, Orlica, tonight at 9.30 p.m.)

HELLO SONG — With Shlomo Artzi. (Ramle, tonight; Beersheba, Sunday)

MY COUNTRY, I'VE RIDICULED YOU — (Ashdod, Tuesday at 9.15 p.m.)

MUSIC

All events start at 8.30 p.m. unless otherwise stated.

Jerusalem

CONTRASTS — Adi Elsion-Zak, soprano; Emilie Berenzen-Bloch, mezzo-soprano; members of the IPO, conducted by Shalom Ronli-Riklis. Israeli Music — works by Stutschevsky, Avni, Jacoby, Reinhardt, Sadai, Orgad (Jerusalem Khan, opposite Railway Station, Sunday)

JERUSALEM SYMPHONY ORCHESTRA — Sidney Harth conducting works by Gelbrun, Crzellitzer, Avni and Tal, with Felicia Blumenthal, piano (Jerusalem Theatre, Tuesday)

BEETHOVEN SONATAS — Lidia Mordkovich, violin, and Alan Sierafield, piano. Sonata No.8, in c minor; No.38 (Appassionata); No.9 (Kreutzer) (Targ Music Centre, Ein Karem, Monday. Special "United Tours" bus from office near King David Hotel at 7.30 p.m., from Kings Hotel at 7.45, from Mount Herzl at 8 p.m. — return trip assured.)

MUSIC ENCOUNTER — Poet versus Composer — "October Sun" by Yehuda Amichai, set to music by Mark Kopytman; "Elsa," by Israel Eliraz and Yosef Tal (Jerusalem Music Centre, Mishkenot Sha'ananim, Yemin Moshe, Wednesday) Entrance free. Invitations only through Cahana's Office. Programme will be televised.

CLASSICAL GUITAR AND RECORDER RECITAL — Shlomo Tidhar, recorder; Yossi Yerushalmi, guitar. (Tzavta, 38 King George, Wednesday at 9 p.m.)

Tel Aviv

ISRAEL PHILHARMONIC ORCHESTRA — Imre Pallo conducting Puccini's Opera "La Boheme," with international soloists and choirs (Mann Auditorium, Subscription Concert No.36, Series 8: Saturday; Series 7: Sunday; Series 8: Monday)

ISRAEL CHAMBER ENSEMBLE — Subscription Concert No.5 Mendi Rodan conducting, with Aurele Nicolet, flute — works by Bach, Schoenberg, Tal and Ibert (Beit Hahayal, Weizmann and Pinkus, Series 1: Sunday; Series 2: Monday; Series 3: Tuesday)

COMPOSERS' FORUM — works by Josef Tal, Arthur Gelbrun, Benjamin Bar-Am, Oedoen Partos, with Stella Richmond, soprano; Daniel Benyamini, viola; Mika Laks, piano; Ken Kron, percussions; (Tel Aviv Museum Wednesday)

YEFIM BRONFMAN — Piano recital. Works by Bach, Chmura, Messiaen, Chopin. (Tel Aviv Museum, Saturday)

VERA LANIGAL — Piano recital. Works by Delapiccola, Gessner, Bach, Kopytman, Schumann, Barolski. (Tel Aviv Museum, Thursday)

Haifa

ISRAEL CHAMBER ENSEMBLE — Details as for Tel Aviv (Haifa Auditorium, Thursday)

Other Towns

ISRAELI PIANO QUARTET — Programme includes works by Mozart, Francais, Brahms. (Knights' Hall, Old Acre; Saturday)

OPERA

ISRAEL NATIONAL OPERA:
Puccini: La Boheme (Tel Aviv, Saturday)
Kalman: Die Bajadere (Tel Aviv, Sunday)
Lehar: The Merry Widow (Haifa Auditorium, Monday)
Puccini: Madama Butterfly (Tel Aviv, Thursday)

FOR CHILDREN

CINDERELLA — Play based on the fairy tale. Directed by Ya'akov Peleg. (Holon, Arnon, today at 5; Beersheba, Ofiri, Saturday at 4 p.m.; Petah Tikva, Shalom, Sunday at 4 p.m.; Bat Yam, Bat Yam Hall, Tuesday at 4 p.m. Hadera, Hof, Wednesday at 4 p.m.)

TZAVTA STORIES — Cabaret show in music, song and dance. (Jerusalem, Tzavta, 38 King George, Saturday at 11 a.m.)

For last-minute changes in times of performances, or where times are not available, please contact Box Office.

هكذا من الاصل

Tel Aviv Cinemas

Commencing Saturday, June 4, 1977

ALLENBY Tel. 57820
4th week
5.30, 9.30



METROCOLOR

BEN YEHUDA Tel. 222759
6th week
Directed by
LINA WERTMULLER
Seven Beauties
GIANCARLO GIANNINI

CHEN Tel. 282288
4th week
R. Vardimon Y. Pharhi
present
YEHUDA BARKAN
REUVEN BAR-YOTAM
a Shmuel Imberman film
LET'S BLOW A MILLION
Jack Cohen, Yona Elian
and many more.
Producer: Shimon Arama



DEKEL Tel. 454114/5
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6.15, 9.00

Seven Stars release
in colour
VOYAGE OF THE DAMNED
starring:
FAYE DUNAWAY
MAX VON SYDOW
OSCAR WERNER
MALCOLM MCDOWELL
JAMES MASON
ORSON WELLES
LEE GRANT
Directed by
Stuart Rosenberg



CINEMA TWO
2nd week
Tonight at 10-12 midnight
Sat. 7.15, 9.30
Weekly: 10, 12, 2
4.30, 7.15, 9.30

AGATHA CHRISTIE'S
MURDER ON THE ORIENT EXPRESS
ALBERT FINNEY
INGRID BERGMAN
EMI
Sidney Lumet Film

DRIVE-IN Cinema
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Starting Sat. 4.6
For all family at 7.15
THE BIGGEST
LAFF-LIFTER OF THE YEAR!
MGM presents
THE STRONGEST MAN IN THE WORLD
Technicolor

Starting TONIGHT
at 10 and 12 midnight
Sat. and weekly at 9.30

Using the adventures of a young man
whose principal interests are wars,
alien substances and flowers.

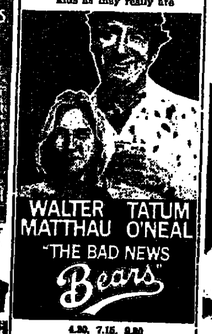


HOD Tel. 226226
Second week
HANNA MARRON
AUNT CLARA
4.30, 7.15, 9.30

CINEMA ONE
BIG BAD MAMA
Fri. 10 p.m. and midnight
4.30, 7.15, 9.30

ESTHER Tel. 225610
6th week
THE ENFORCER
CLINT EASTWOOD
4.30, 7.15, 9.30

GAT Tel. 267888
4th week
At last a picture of
kids as they really are



4.30, 7.15, 9.30

OPHIR Tel. 618331
Israel Premiere
Second week
C.A.SH.
After M.A.S.H Comes C.A.S.H



ELLIOTT GOULD
JENNIFER O'NEILL
EDDIE ALBERT
GODFREY CAMBRIDGE
4.30, 7.15, 9.30

LIMOR Tel. 269772
25th week
4.30, 7.15, 9.30
★ ANTHONY QUINN
★ ADRIANO CELENTANO
★ CAPUCINE
★ CORINNE CLERY
BLUFF
"MESSERI FILM"

MAXIM Tel. 287457
CHARLES BRONSON
FESTIVAL
VIOLENT CITY
4.30, 7.15, 9.30

GORDON Tel. 244378
12th and last week
NINA
LIZA MINELLI
INGRID BERGMAN
4.30, 7.15, 9.30

MOGRABI Tel. 298331
11th week
STREISAND
KRISTOFFERSON
A STAR IS BORN
6.45, 9.30

ORLY Tel. 284025
4th week
GLENDA JACKSON
as
"The Incredible Sarah"



4.30, 7.15, 9.30
Stiller Film

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RIFIFI
Fri. 10 and midnight
10, 12, 2, 4, 7.15, 9.30

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3rd week
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★ ROBERT MITCHUM
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★ JACK NICHOLSON

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Alfred Hitchcock's
FAMILY PLOT
KAREN BLACK
BRUCE DERN
BARBARA HARRIS
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Sat. and weekdays 7.15, 9.30
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4th week
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Adults only
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LIZA MINELLI
Le Grand Escogriffe
4.30, 7.15, 9.30

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Israel's newest, most
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★ YEHORAM GAON
★ ASSI DAYAN
★ GILA ALMAGOR
Weekdays: 4.30, 7, 9.30

TEL AVIV Tel. 281181
5th week
4, 7, 9.30
★ Sophia Loren
★ Richard Harris
★ Ava Gardner
★ Burt Lancaster
★ Lee Strasberg



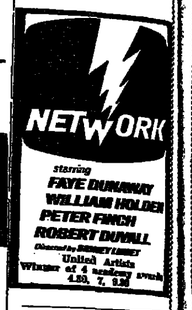
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Produced by Carlo Ponti
Directed by
George Pan Cosmatos
Music by Jerry Goldsmith
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theatres in Israel
REUVEN BAR YOTAM
YEHUDA BARKAN
YONA ELIAN
in an entertaining
Israeli thriller
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no compl. tickets
Perfs. 4.00, 6.30, 9.15

MIRON Tel. 663008
2nd week
from Friday
six nonstop perfs.
A sexy and erotic film
ROXANA
(erotic odyssey)

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12th week
OPERATION THUNDERBOLT
Perfs. 6.45, 9.00

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starring
FAYE DUNAWAY
WILLIAM HOLDEN
PETER FINCH
ROBERT DUVALL
Directed by SIDNEY LUMET
United Artists
Winner of 4 Academy awards
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Claude Gerelin's Film
★ MICHEL ROBIN
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★ PIERRE COLLET
Mats. at 4.30:
EVERY HOME
SHOULD HAVE ONE
Marty Feldman

Haifa Cinemas

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AMPHITHEATRE
YUL BRYNNER
MARTIN BALSAM
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in a new thriller
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perfs. 4.00, 6.45, 9.00

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21,000 people, 39 exit gates
one sniper
TWO MINUTE WARNING
with
CHARLTON HESTON
JOHN CASSAVETES
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ATZMON
FAYE DUNAWAY
MAX VON SYDOW
MALCOLM MCDOWELL
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in an unforgettable film
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OPERATION THUNDERBOLT
Perfs. 6.45, 9.00

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5th and last week
★ Barbra Streisand
★ Kris Kristofferson
in a beautiful musical film
A STAR IS BORN
Perfs. owing to length
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No compl. tickets

ORION Tel. 522333
A new sexy adventure
BLUE JEANS
in colour
for adults only
six non-stop perfs.
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3 nightly perfs. 6.45, 9.00
VOLKER KIRCHDORFF
THE LOST HONOUR OF KATHERINA BLOOM

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best picture of the year
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WILLIAM HOLDEN
PETER FINCH
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MARGAUX HEMINGWAY
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LIPSTICK
Perfs. 4, 6.45, 9.00

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The biggest suspense hit
21th week
The Cassandra Crossing
Starring SOPHIA LOREN
BURT LANCASTER
in technicolor
owing to length
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Ramat Gan Cinemas

Commencing Saturday, June 4, 1977
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ARMON Tel. 720706
VICTORY MARCH
FRANCIS NEBO

HADAR Tel. 723822
Second week
AUNT CLARA
HANNA MARRON

LILI
Second week
ALAIN DELON
MR. KLEIN
7.15, 9.30

ORDEA Tel. 721720
4th week
Let's Blow a Million

OASIS
MR. RICCO
DEAN MARTIN
4, 7.15, 9.30

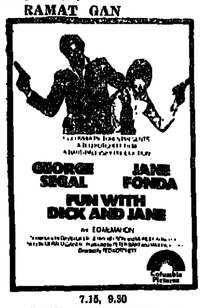
Petah Tikva

SHALOM
2nd week
HANNA MARRON
AUNT CLARA
Sat. 7.15, 9.30
Weekdays: 7.15, 9.15
Tuesday 7.15 only

Netanya

ESTHER
Stretcher Drill
Sat. 7, 9.15
Weekdays: 4.30, 7, 9.15

RAMAT GAN



7.15, 9.30

RAMA Tel. 721912
7.15, 9.30
LOVEBOX
Mon. & Wed. at 4.30 also

Herzliya

DAVID Tel. 984021
NINA
LIZA MINELLI
INGRID BERGMAN
7, 9.15
Wed. at 4.30
ALLE LEUTE
BRAUCHEN LIEBE

TIFERET Tel. 987300
2nd week
LET'S BLOW A MILLION
7.15, 9.15

Jerusalem Cinemas

Commencing Saturday, June 4, 1977

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2nd week
AUNT CLARA
Israeli film
HANNA MARRON
SHMUEL RODENSKY

EDEN Tel. 223829
4th week
JACK COHEN —
YEHUDA BARKAN
in the comedy
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Starting the 4.6.77
Saturday at 9.00
One performance only
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A great musical picture
My Father ON the Tree
with the famous singer
ABDUL HALIM HAFEZ
NADIA LUTFI
MURFAT AMIN
In Colour

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"The Policewoman"
MARIANGELA MELATO

JERUSALEM
3rd week
7-9.15
Ingmar Bergman's movie
THE MAGIC FLUTE

MITCHELL
5th week
6.45, 9.15
PETER FINCH
FAY DUNAWAY
NETWORK

ORGIL Tel. 234176
3rd week
JACK NICHOLSON
THE LAST TYCOON

ORNA Tel. 224733
4th week
PAUL NEWMAN
ANN BANCROST
LIZA MINELLI
in Mel Brooks'
SILENT MOVIE

ORION Tel. 222914
ALAIN DELON
THE GANG
In English

RON Tel. 234704
3rd week
CATHERINE DENEUVE
ANOUK AIMEE
in Claude Lelouch's film
Si C'était a refaire
(Second chance)

SEMADAR
4th week
7, 9
CABIRIA NIGHTS



Tension on the St. Louis. Faye Dunaway and Sam Wanamaker struggle in 'Voyage of the Damned'.

FILMS IN BRIEF

AUNT CLARA — Some of Israel's best known actors star in this comedy about an East European Jewish immigrant family. *Has all the right ingredients but just misses.*

THE BAD NEWS BEARS — Walter Matthau plays a coach who drinks incessantly and Tatum O'Neil a pitcher. Directed by Michael Ritchie.

BLUFF — A frolicsome tale of two Italian confidence tricksters, set in the 1930s. Adriano Celentano ("Yuppi du") gyrates his way through some ingenious trickery and Anthony Quinn looks out of place in this lightweight, nonsensical comedy. Capucine is the owner of a gambling den. Well dubbed in English.

THE CASSANDRA CROSSING — A train carrying Sophia Loren, Richard Harris, Ava Gardner, Lee Strasberg, Martin Sheen and a contagious disease is diverted to a rickety bridge in Poland by Burt Lancaster and Dr. Ingrid Thulin. Director George Pan Cosmatos takes us for a tension-filled *multi-million-dollar ride.*

THE DIRTY DOZEN — Re-issue of the action-packed film in which a dozen tough American criminals are sent on a mission to Nazi-occupied Europe.

THE ENFORCER — Third in hard-hitting Dirty Harry series. Ruthless homicide inspector Clint Eastwood shoots his way through San Francisco to find and break a killer gang. Plenty of violence and excitement.

FAMILY PLOT — Alfred Hitchcock's 53rd *film and one of his best and brightest.* Suspense and humour are mixed in the story of a search for a missing heir and about a kidnapper who demands diamonds for ransoms. With Karen Black, Bruce Dern, Barbara Harris, William Devane and Cathleen Nesbitt. Great entertainment.

FUN WITH DICK AND JANE — A young, out of work, middle-class couple take to bank robbing in order to make ends meet. Stars George Segal and Jane Fonda.

LE GANG — It is 1945. Alain Delon is pretty. He has a gang and a girl. He smiles and smokes simultaneously. He is shot. He is buried. He was beautiful. Directed by Jacques Deray, in French, English subtitles.

LE GRAND ESCOGRIFFE — Yves Montand, Claude Brasseur and Agostina Belli collaborate to switch a millionaire's baby with another, in this kidnap-ransom film spoof by Claude Pinteau. 14-month-old Alberto steals the show.

THE INCREDIBLE SARAH — Free portrayal of the early life of famous French actress Sarah Bernhardt. Lavish settings, well-known cast, and an overpowering Glenda Jackson.

L'INVITATION — Swiss-French co-production by new Swiss director Claude Goretta about a garden party for French insurance claim clerks. The mosaic of behavioural nuances presented in this film is beautifully fitted together and touching to witness.

THE LAST TYCOON — *F. Scott Fitzgerald's* last novel about movie boy-wonder moghul Irving Thalberg (Robert de Niro) and his inexplicable romance with a young girl, set in 1930's Hollywood. Full of Harold Pinter pauses, Elia Kazan directorial coaching, Tony Curtis and Jeanne Moreau with mustache and lipstick.

LET'S BLOW A MILLION — Israeli actors Yehuda Barkan, Reuven Bar-Yotam, Jack Cohen and Yona Elian star in this stealing exercise which is full of Israeli *hutzpah.* Directed by Shmuel Imberman.

LIPSTICK — About a photographic model (Margaux Hemingway) who is beaten and raped by her sister's (sister Mariel) music teacher. The subsequent trial where the rapist is let *off*, and the consequences. Poor script and the only really decent acting comes from Anne Bancroft as the prosecutor.

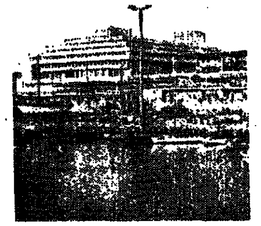
THE LOST HONOUR OF KATHARINA BLUM — Political thriller about journalistic *character assassination, based on Heinrich* Boll's recent bestseller. The victim is a reserved young woman who's had a brief amorous association with a wanted radical. Political overtones are somewhat confusing.

(Continued on page H)

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The Week's TV/Radio Highlights

JUNE 3 — JUNE 9

FRIDAY



Robert Graves
TV, 21.20

TV

EDUCATIONAL: 8.10 Math 7. Science 8. 9.05 Math 8. 9.25 Math 8. 10.25 Biology 10. 11.02 Road Safety. 11.10 Society and Culture. 12.10 Physics 8. 12.30 History. 16.00 Programme for kindergarteners. 16.30 Every man's University
CHILDREN'S PROGRAMMES:
15.00 Faster, Higher, Stronger: Sports roundup for youth
15.30 Sabbath eve programme for youth. Bible portion of the week: *Beha'alotcha*
ARABIC-LANGUAGE programmes:
18.00 News roundup
17.32 Film in Arabic
19.35 Quiz
19.45 News
20.02 Programme announcements
HEBREW PROGRAMMES
resume at 20.05 with Sabbath eve programme with Rabbi Avidor Hacohen and Dani Golan. Bible Portion of the week: *Beha'alotcha*
20.20 Weekly news magazine
21.20 I Claudius. Part one of a thirteen-part BBC series based on Robert Graves 1934 novel which presents a view of Rome as seen by the Emperor Claudius, scion of the family who turned the Roman empire into a family business. With Derek Jacobi, Sian Phillips, Margaret Tyzack.
22.10 Concert — Mozart: Piano Concerto No. 26 in D Major, "Coronation" (Barenboim, English Chamber Orchestra)
22.45 Thriller — Serpico. The story of Frank Serpico, a detective in the N.Y. Police who waged a one-man war against police corruption. Part I: Country Boy With David Birney
23.35 News
JORDAN TV 6
(unofficial): Shows with Asterisks are also on JTV 3:
13.45* Soccer. 18.30* Gunsmoke 19.30 News in Hebrew. 20.00 * News in Arabic. 20.30 Doctor in Charge. 21.00 Bestsellers. 22.00 News in English. 22.15* Kojak

RADIO 1st

7.07 Morning Concert — Brahms: Waltzes, Op.39 (R+J, Contiguglia) Haydn: Cello Concerto No.1 in D Major; Mendelssohn: Athalia Overture [illegible]
[illegible]
Sabbath eve programme: discussion, readings from the portion of the week (*Beha'alotcha*), talk by Chief Rabbi Ovadia Yosef
18.05 Tunes of the Past
18.30 Music Quiz
18.40 (Stereo): Bach: Suite No.3 (Richter); Mendelssohn: Piano Concerto No.2; Lalo: Symphonie espagnole for Violin, Op.21 (Zino Francescatti, Mitropoulos)
18.05 Literary programme
20.45 (Stereo): "Contrasts" with Emily Berendson, Uri Shoham, Menahem Breuer, Zvi Harel, Alexander Volkov — Weber: Flute Trio; Roussel: 2 Poems by Ronsard for Flute and Mezzo-soprano; Martinu: Duo for Violin and Cello; Ravel: Chansons madecasses for Voice, Flute, Cello and Piano; Brahms: Trio in C Minor for Violin, cello and Piano, Op.101
23.00 (Stereo): Beethoven: Wind Sextet in E-flat Major, Op.71; Prokofiev: Piano Sonata No.8 Op.84
23.53 Programme announcements

12.30 Israeli songs
13.05 Songs
14.10 "Weekend" — Music of Sergei Rachmaninoff and Charles Tournemire; Impressions of Greta Garbo; hit tunes
16.10 Songs and readings for Shabbat
17.05 Meeting with members of "Or Sameah" Yeshiva
18.05 Shem, Ham and Japhet — programme on different minority groups in Israel: the Armenians in Jerusalem, Haifa and Jaffa
19.05 Gideon Lev-Ari weekly column, including the Interview of the Week
20.05 Prayer and song
21.05 Israeli songs
22.05 Jazz hour
23.05 Beer and Good Cheer — songs, light and heavy talk with Ya'acov Agmon. Guests include Dr. Yehuda Meltzer, Philosophy lecturer at the Hebrew University; Zvi Rimon, Galei Zahal reporter; Yisrael Gurion; Haim Banai; Amnon Zichroni; Ram Caspi

12.05 On drivers and traffic: reports from police positions, features on transportation, quizzes, information on tours of the country
14.30 Golden oldies
16.05 Between the Lines — weekly magazine on journalism in Israel
16.30 Sabbath eve programme
17.05 "On to Zion" — series on immigration to Israel: 1700-1777. With Prof. Ben Ariah, Dr. Ya'acov Barnai, Israel Bartal, Yosef Meyouhas, Natan Shor, Eliahu Hacohen
17.57 Programme announcements
18.05 Weekly news magazine
19.05 Light classical music
19.55 The short Hassidic story with Rabbi Shmuel Hacohen Avidor
20.05 My Library — Eliahu Hacohen talks about his collection of books
21.05 Songs
22.05 Special requests with Haim Guri
23.05 Dance records with Orly Yaniv and Arye Barak

SATURDAY



Shimon Finkel
Army, 13.05

ARABIC-LANGUAGE programmes:
18.00 News roundup
18.02 Cartoons
18.30 Inventions and Innovations
18.45 Evening of song
19.20 Quiz
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with Song and Praise: David Cohen presents Sephardic Wedding Songs
20.30 Mabat newsreel
21.00 Mabat Sport
22.00 Thriller — A Midsummer Nightmare. With Joanna Pettet
23.10 News
JORDAN TV
(unofficial): 18.15* Arabic programme for youth. 19.00* When things Were Rotten. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 Porridge. 21.00 Entertainment. 22.00 News in English 22.15* Movie of the Week.

RADIO 1st

7.11 Light Classical Music
8.05 (Stereo): Morning concert — Mouret: Fanfares; C.P.E. Bach: Symphony No.2 in E-flat Major; Fasch: Guitar Concerto in D Major; Ravel: La Valse (Bernstein)
9.05 World of Science — Programme on the 20th International Conference on Space Sciences
9.30 (Stereo): Jerusalem Symphony Orchestra — Rossini: Sonata for Strings No.2 (Noam Sheriff); Y. Boehm: Concertino for Oboe and Strings (Mina Seidman, Mendi Rodan); Beethoven: Music to "Egmont" (Cilla Grossmeyer, soprano; Dan Kaner, narrator; Sidney Harth conducting)
11.00 Radio drama
12.05 Music quiz
12.45 Open Microphone — arts magazine
15.00 "Mosaics" — Youth magazine on classical and pop music
16.05 (Stereo): Swedish Radio Symphony Orchestra with Kurt Sanderling conducting — Mozart: Clarinet Concerto in A Major, K. 622 (Nils Tomasson); Bruckner: Symphony No.7 in E Major
18.04 "Which one do you prefer?" Prof. Binyamin Oren and Arieh Sachs discuss different interpretations of [illegible]
[illegible]
23.00 "Contrasts" with Paul Landau

2nd

5.05 Sights in Israel with Azaria Allon
10.05 Weekly news magazine
11.05 Open Door — Entertainment with Gali Atari, Dani Golan, and the Brothers and the Sisters
12.05 A look at the changes in lifestyle of Gaza Strip residents since the Six Day War
13.05 Israeli songs
13.45 Announcements on entertainment and the arts
15.05 "What Will Be" — Skit, followed by discussion on robots
16.05 Notes on a new book
16.10 "Everything You Always Wanted to Know About Hit Tunes"
17.05 Neighbourhood Story — Programme on a young couple's marital problems and how they learn to cope with them
18.04 Matter Receiving Attention — Gideon Lev-Ari takes up some public complaints and sees them through the red tape
18.30 Sports commentary
19.05 Weekly news magazine (repeat)
19.47 Weekly news magazine (repeat)
19.47 Bible Reading: Psalms 73, 74
20.05 Selections from "Beer and Good Cheer"
21.05 Middle East Crossroads — political commentary
22.05 Samuel Almog's talk show
23.05 Selections from "Weekend"

8.05 Sandwich — songs, comedy skits
8.55 Programme announcements
9.05 The Happy Choir — songs and stories for children
10.05 Songs
11.05 Beach Party — music and comedy skits
13.05 Personal Questions — Ya'acov Agmon interviews actor Shimon Finkel
14.05 High Noon — two performing groups challenge each other in a popularity poll among listeners
15.05 Golden oldies
16.05 Four O'Clock Tea
17.05 Profile of composer Stephen Sondheim
18.05 *Shira* — — chapters 31, 32, 33 of the book by S.Y. Agnon
18.57 Programme announcements
19.05 Dori Ben Ze'ev's talk show
20.05 Edna Shavit's talk and entertainment show
21.05 On Jewish tradition
21.45 Light music for wind ensemble
22.05 Juke Box-music
23.05 Noam Sheriff talks about music
00.05 Night birds — songs, chat with Sara Doron

VOICE OF AMERICA NEWS SHOWS
1259 KiloHertz:
5-6 and 8-8.30 a.m. — Daily breakfast show with news, popular music and interviews.
11-12 p.m. — News, analysis and topical reports.
791 kiloHertz:
6-8.30 a.m. — Daily breakfast show, as above.
9-10 p.m. — VOA magazine, with Americana, science and cultural news, roundup of news.

SUNDAY



Duke Ellington
Radio 2nd, 21.05

TV

EDUCATIONAL: 8.10 Literary selections. 8.35 Geometry 5. 9.05 English 8. 10.05 English 9. 10.25 English 6. 11.10 Literary selections 7-8. 12.10 Math 8. 12.30 Advice and Guidance 8. 12.50 English 10. 13.10 Biology 9. 13.50 Road Safety. 13.55 Art 16.00 Handiwork 16.15 English 9. 16.35 Challenge: Quiz for high-school students
CHILDREN'S PROGRAMMES:
17.30 Telepele
18.00 Evening of song. With Yaffa Yarkoni, Oded Teomi and the Sisters and the Brothers
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 The Flying Carpet
19.00 Documentary — Life on Earth: Whales, can they be saved?
19.30 News and weekly magazine
HEBREW PROGRAMMES
resume at 20.00 with Youth Magazine
20.30 All in the Family: Archie's Brief Encounter
21.00 Mabat newsreel
21.30 Second Look: programme of news background
22.00 Entertainment with Arik Lavie, Hava Alberstein, Ilana Rovina, Shimon Yisraeli, Zvi Borodo
22.50 Charlie's Angels. To Kill an Angel. With Kate Jackson, Farrah Fawcett Majors and Jaclyn Smith
23.40 News
JORDAN TV
(unofficial): 18.30* The Waltons. 19.30 News in Hebrew. 20.00 News in Arabic. 20.30 The Squirrels (British comedy). 21.10 Documentary. 22.00 News in English. 22.15 Mannix.

RADIO

7.07 Morning Concert — Cherubini: String Quartet No. 2 in C Major; Michel De Lalande: Symphonies pour les soupers du roi, No. 2; Beethoven: Symphony No. 5 (Otto Klemperer); Weber: Grand Duo for Clarinet and Piano; Paganini: Violin Concerto No. 6
10.05 Programme announcements
10.40 Notes on a new book
11.15 Arabic for beginners
12.05 (Stereo): English Music from the 16th, 17th and 18th centuries — Jerusalem Players present music by Purcell, Boyce, Arne, Ives, Jones, [illegible]
[illegible]
18.05 "The Genius and the World" — Profile of W. A. Mozart
20.45 Abel Ehrlich: Music for Violin, Cello, Piano and Tape (Yidom Trio); Yosef Tal: Concerto for Cello and Strings (Uzi Wiesel, Israel Chamber Ensemble, Gary Bertini)
21.30 Reflections on the portion of the week (*Beha'alotcha*) with Prof. Yeshayahu Leibowitz
21.50 Lesson in *Halacha* with Rabbi Haim Pardes
22.05 (Stereo): Israel Chamber Ensemble, Gerard Shwartz, conductor and soloist — Bach: Suite No. 4 in D Major; Dallapiccola: Piccola musica notturna; Haydn: Trumpet Concerto in E-flat Major; Mozart: Serenade in D Major, "Posthorn", K. 320
23.58 Programme announcements

12.30 Israeli songs
13.05 Songs
15.05 Stage and Screen — Songs from musicals including: Silent Movie, Aunt Clara
17.10 *Zmirot* — Sabbath melodies
18.05 Folk songs
18.43 Sports commentary
19.00 People and events in the news
19.47 Bible Reading: Psalms 75, 76
20.05 Golden Watch Club — programme on old age and retirement
21.05 Jazz corner — recordings of Duke Ellington, John Coltrane, Ernestine Anderson
21.35 On Jews and Judaism
22.05 At the Beginning (no details available)
23.06 Public Opinion — Hyde Park-style debate

7.05 Special programme marking the 10th anniversary of the Six Day War
12.05 Songs
12.45 Fifteen Minutes — a brief survey of current events in Israel and around the world
13.05 Songs
14.05 Sports magazine
15.30 Needle in a record stack — new record acquisitions
16.55 David Kochav's economic corner
18.05 Personal File — Pinhas Eldan talks to Aluf Mishne Ya'acov and Segen Yaron, father and son in the Signal Corps
18.57 Programme announcements
19.05 "Good Evening" with Edna Pe'er
19.53 Prof. Ben Ami Scharfstein gives his views on "primitives"
20.05 Songs, comedy skits
20.55 "Headline" — international news with Yosef Lapid
21.05 "Clear, Blue Skies" — A look at the Israel Air Force's operations during the Six Day War
22.05 Folk songs
23.05 Yitzhak Shauli's talk show
00.05 Night birds — songs, chat

VOICE OF PEACE
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7.30-9.30 p.m. classical music

MONDAY



Tat-Aluf Yisrael Shamir
Army, 19.05

TV

EDUCATIONAL: 8.10 English 6. 8.35 Math 5. 9.05 Special Education. 9.25 Communications. 10.05 Art. 10.25 English 5. 10.45 Programme for kindergarteners. 11.10 Science 7. 11.30 Geometry 6. 12.10 Children Like Us. 12.50 Math 7. 13.10 English 8. 13.30 Road Safety. 13.55 Music. 15.30 English for adults. 16.00 Film for kindergarteners. 16.19 English 5. 16.45 Everyman's University
CHILDREN'S PROGRAMMES:
17.30 *Les Miserables* — a six part series based on the book by Victor Hugo (part VI)
18.00 Quiet! We're on the Air
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Sports
19.15 Projector
19.27 Programme announcements
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with Owen Marshall, Counsellor at Law
21.00 Mabat newsreel
21.30 Armchair Theatre. The Creditors. With Susannah York, Anthony Corlan, Kenneth High
22.20 A Question of Identity. Part one of a two-part documentary on American Jewry (repeat)
23.20 News
JORDAN TV
(unofficial): 18.40* Space 1999. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 Mr. Deeds Goes to Town. 21.10 Doc Elliot. 22.00 News in English. 22.15 Hawaii 5-0

RADIO

7.07 Morning Concert — Purcell: Gordian Knot Untied; Suite; Marais: Suite in G Minor; Michael Haydn: Six Minuets; Tomasek: Piano Concerto in D Major; Brahms: Horn Trio, Op.40; Liszt: Concerto Pathetique (John Ogdon); Respighi: Adagio and Variations for Cello and Orchestra (Andre Navarra); Ravel: Daphnis et Chloe Suite No.2
10.05 Programme announcements
10.33 Radio story: Two short stories by Ben Zion-Yehoshua
12.05 (Stereo): Ashkar String Trio (Zvi Segal, Gad Ashkar, Paul [illegible]
[illegible]
Music from Indonesia, Vietnam and Korea
18.30 The Good and the Better — a selection of new classical records which listeners will be asked to rate according to their choice
18.05 Artists of Yesteryear — Eugene Ysaye
20.45 (Stereo): The Dutch Radio Philharmonic Orchestra with Jean Fournier conducting — Mendelssohn: Violin Concerto in E Minor, Op.64 (Pierre Amuyal); Dukas: Symphony in C Major
22.05 Literary programme Amnon Shamush talks about his book, "My Sister, My Bride"
23.00 Radio story
23.58 Programme announcements

12.30 Israeli songs
15.05 Light classical music
16.10 Jazz corner
17.54 Road safety
18.05 Economics and Business
18.43 Sports commentary
19.00 People and events in the news
19.47 Bible Reading: Psalms 77, 78
20.05 Gideon Lev-Ari's weekly column, including the Interview of the Week
21.05 Echoes from the Vienna "Youth and Music Festival"
21.55 On Jews and Judaism
22.05 Above and Beyond — discussion
23.06 "Night games" with Shmuel Shai and Ze'ev Aner

12.05 Songs
12.45 Fifteen Minutes — a brief survey of current events in Israel and around the world
13.05 "Good Afternoon" with Edna Pe'er
14.05 The songs of Osik Levi
15.05 "3-4-5" with Ehud Graf
18.05 Magazine on science at the service of man
18.35 *Shira* — chapter 34 of the book by S. Y. Agnon
18.57 Programme announcements
19.05 Zvi Shapira and David Dayan interview Tat Aluf Yisrael Zamir
19.50 Yitzhak Livni's talk show
20.05 Weekly Concert — Bach: Concerto in D Minor for Flute and Strings (Nicolet, Munchinger, Stuttgart Chamber Orchestra); Mozart: Flute Quartet No.1 in D Major (Nicolet)
21.05 Re-run — re-enactment of the battle of the Mitle Pass during the Six Day War
22.05 Light classical music with Ram Evron
00.05 Night birds

THIRD PROGRAMME
Light music from 6.00 a.m. to 1 a.m. daily, with no interruption for the news.

NEWS COMMENTARY
Second Programme: Following the news at 7 a.m. 1 p.m. and 7 p.m.
Army Radio: Following the 8 a.m. and 5 p.m. news and at 11.40 p.m.

TUESDAY



Yosef Tal
Radio 1st, 20.45

EDUCATIONAL: 8.10 English 5. 9.05 English 8. 9.25 Hebrew for adults. 10.05 English 9. 10.25 English 6. 11.00 Programme for kindergarteners. 11.10 Road safety. 11.30 English 1. 12.10 Math. 12.30 English 7. 12.30 Biology 10. 13.35 Technology 9. 16.00 Riverside stories. 16.15 English 8. 16.35 Our World. 17.00 Open Circle: Magazine for parents and teachers
CHILDREN'S PROGRAMMES:
17.30 Telepele
17.50 Cartoons
18.00 Circus
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Special regards from students of the Rama agricultural school
19.00 Family magazine
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with That's My Secret. Quiz programme with Uri Zohar, Moshe Rum, Idit Ne'eman, Eli Tavor
20.30 Morasha: Discussion on the individual and the community in *Halacha*
21.00 Mabat newsreel
21.30 Moked
22.00 Starsky and Hutch: The Fix. With David Soul and Paul Michael Glaser
22.50 Documentary — Disappearing World: The Kirghiz
JORDAN TV
(unofficial): 18.15* Cartoon. 18.25 Swiss Family Robinson. 19.30 News in Hebrew. 20.00 News in Arabic. 20.30 Phyllis. 21.10 Rich Man, Poor Man. 22.00 News in English. 22.15* Gibbsville

7.07 Morning concert — Bach: Violin Sonata No. 6, in G Major (H. Laredo, Glenn Gould); Five Chorales: Flute Sonata No. 3 in D Major (Kurt Redel, Ongrid Hebler); Haydn: Symphony No. 86 in D Major (Barenboim); Schubert: Quintet in A Major, Op 114; Tchaikovsky: Symphony No. 1, Winter Dreams
10.05 Programme announcements
10.15 Special education
12.05 (Stereo): Berlin Festival, 1976 with the Eder Quartet — Haydn: Quartet in D Minor, Op 76, No. 2; Bartok: Quartet No. 6; Mozart: Menuet from Quartet in D Major, K. 575
[illegible]
15.50 Lesson in spoken Arabic
15.55 Notes on a new book
16.05 Musical Encounters — meeting with Hans Keller of the B.B.C.
16.45 Hindemith: Serenades, Op. 35; Tchaikovsky: Piano Concerto No. 2 (Emil Gilels)
18.05 Melomania — Musical happening
20.45 (Stereo): "Lend your Ear to Israeli Music" — Jerusalem Symphony Orchestra. Sidney Harth conducting with Felicia Blumenthal, piano — Arthur Gelbrun: Songs of the Maidens (Bibiana Goldenthal); Franz Crzellitzer: Piano Concerto; Zvi Avni: Five Pantomimes; Yosef Tal: Symphony No. 2
23.10 Amnon Ahi-Naomi talks about the developments in the Social Sciences and the Humanities
23.58 Programme announcements

12.30 Israeli songs
15.05 "Once Again" — entertainment
16.10 Sephardi songs
17.10 Weekly magazine on the cinema
18.05 Weekly journal on religious life
18.43 Sports commentary
19.00 People and events in the news
19.47 Bible Reading: Psalms 79, 80
20.05 Aluf Mishne Shlomo Harel, Aluf Mishne Uzi Narkiss, Aluf Mishne Meir Pa'il, Aluf Mishne Ya'acov Agassi, Ze'ev Schiff and Dr. Michael Handel talk about originality and lack of originality in Israel's security doctrine (repeat)
21.05 Sephardi songs
22.05 The Apple and the Tree — discussion of problems between parents and children. Listeners can call 03-266225 to ask questions of a psychologist in the studio
00.10 Jazz hour

12.05 Songs
12.45 Fifteen Minutes — A brief survey of current events in Israel and around the world
13.05 Songs
14.05 The songs of Tom Jones
15.05 Gadi Livneh's talk show
16.55 "The International Corner" with Haggai Eshed
18.05 Press Conference with Likud party leader Menahem Begin
18.57 Programme announcements
19.05 Songs for everyone
19.53 Prof. Shimon Sandbank gives his views on the cinema
20.05 Songs
20.55 Lesson in spoken Arabic
21.05 Yitzhak Rabin, Uzi Narkiss, Rabbi Shlomo Goren and Mordechai Gur recall the battle of the Western Wall
22.05 "Tonight" (no details available)
00.05 Night birds — songs, chat with Uri Zohar
02.05 Jazz hour

NEWS BULLETINS
Army Radio: Every hour on the hour
First Programme: Every two hours, from 7 a.m. to midnight, 7 p.m. broadcast is in easy Hebrew. Second Programme: 6.05 a.m. then every hour on the hour until 1 a.m. Third Programme: Hourly, from 6 a.m to midnight

WEDNESDAY



Elimelech Rimalt
Army, 19.05

EDUCATIONAL: 8.10 English 6. 8.30 Literary selections. 9.05 English 7. 9.25 Hebrew for adults. 10.25 Science: Nature 2-5. 10.45 Communications 3-5. 11.10 Math 7. 11.30 English 8. 12.10 English 6. 12.30 Geometry 6. 12.50 Science 7. 13.50 Road Safety. 13.55 Handiwork. 16.00 Programme for kindergarteners. 16.15 Children's story. 16.30 At the end of the Road. 16.45 Everyman's University
CHILDREN'S PROGRAMMES:
17.30 Service broadcast
17.40 The World of Walt Disney
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Bi-weekly magazine on culture and entertainment
19.00 Father Knows Best
19.27 Programme announcements
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with the Onedin Line: Continuation of the series dealing with British shippers in the late 19th century with Peter Gilmore and Brian Rawlinson (Chapter 8)
21.00 Mabat newsreel
21.30 Behind the Headlines: Weekly magazine, including interviews with personalities in the news, and discussion and comparison of news coverage in different media.
22.20 The Quare Fellow. Arthur Dreifuss' film of 1962 starring Patrick McGoohan, Sylvia Syms, Jack Cunningham, Hilton Edwards. Based on Brendan Behan's play about a prison guard who finds that he must re-evaluate his views on capital punishment
23.50 News
JORDAN TV
(unofficial): 18.10* Jabber Jaw. 18.30 Documentary. 19.00* The Moppet Show. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 Partridge Family. 21.00 Science Report. 21.10 Duchess of Duke Street. 22.00 News in English. 22.15 Ben Hall

7.07 Morning Concert — Alfven: Swedish Rhapsody; C.P.E. Bach: Sonata for Flute, Violin and Continuo in B Minor; M.Haydn: Nocturno in E Major; Debussy: Le Printemps; Beethoven: Piano Sonata [illegible]
[illegible]
13.00 Milhaud: Suite Francaise; Wieniawski: Violin Concerto, Op. 14 (Perlman); Smetana: Richard the Third
15.50 Lesson in spoken Arabic
15.55 Notes on a new book
16.05 Music Magazine
16.30 (Stereo): Jerusalem Symphony Orchestra, with Sidney Harth conducting — Israeli Music by Gelbrun, Crzellitzer, Avni and Tal
18.05 "Which one do you prefer?" — Haim Alexander and Eli Schleifer discuss different interpretations of Mozart's "Symphony No. 40 in G Minor"
20.45 (Stereo) "New Sounds" — Heinz Holliger: Pneuma for Brass; George Crumb: Vox Balaenae for 3 players in masks
21.30 World of Science — Programme on the 20th International Conference on Space Sciences (repeat)
21.55 Sights in Israel with Azaria Allon
22.05 Frescobaldi: 2 Toccatas for Organ; Mahler: Symphony No. 7 (Otto Klemperer)
23.58 Programme announcements

12.10 Israel songs
13.05 Songs
15.05 Light classical music
16.05 Magazine on science, technology and medicine
17.10 Manny Peer's talk and entertainment show
18.05 On Economics and Business
18.43 Sports commentary
19.00 People and events in the news
19.47 Bible Reading: Psalms 81, 82
21.05 Cantorial music
21.55 On Jews and Judaism
22.05 Identify the Man — quiz on a figure from Jewish history
23.06 "Fortune-telling" — Shoshana Avigal and Amos Geffen talk about science fiction
00.10 Golden oldies

12.05 Songs
12.45 Fifteen Minutes — a brief survey of current events in Israel and around the world
13.05 Golden oldies
14.05 Foreign language hit parade
18.05 Yosef Lapid's talk show
18.45 "Stars and Stripes" with Shlomo Aharonson
18.57 Programme announcements
19.05 Elimelech Rimalt and Uzi Baram answer questions from soldiers
20.05 Far, Far Away — Musical tour to America, Mexico, Russia, Spain, Brazil and Israel
21.05 The Battle on the Hill — The story of the Battle of Tel Fahar during the Six Day War
22.05 Progressive music
23.05 Jazz
00.05 Night birds — songs, chat with Dori Ben Ze'ev

EASY HEBREW BROADCASTS
15 minutes of news and features twice daily. First Programme — 11.35 a.m. and 7 p.m

THURSDAY



Hanna Zemer
Army, 20.55

EDUCATIONAL: 9.10 English 6. 5.35 Language 7-8. 9.05 Geometry 5. 10.05 Biology 9. 10.25 Special Education 10.45 Programme for kindergarteners 12.10 Art 12.30 Math 7. 12.50 Math 8. 13.10 French. 13.30 Mechanical Drawing. 16.00 History: The Fascist Revolution. 16.35 French lesson. 17.10 Modern Physics
CHILDREN'S PROGRAMMES:
17.30 Telepele
17.50 Cartoons
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Leave it to Beaver
19.00 I have a Question: Panel answers questions from listeners
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with Match of the Week
20.50 Programme Trailer
21.00 Mabat newsreel
21.30 Kolbotek
22.00 Documentary: To Be a Queen. Film about Orly Hida, "Water Queen 76"
22.50 The Rockford Files: No Cut Contract
23.40 News
JORDAN TV
(unofficial): 18.15 Cartoon. 18.45 Brady Bunch. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 Are you Being Served? 21.10 Bionic Woman. 22.00 News in English. 22.15 Crown Court

7.07 "Marathon" Concert
10.05 Programme announcements
10.35 Radio story: *Legends and Folktales*
12.05 (Stereo): Recital-Thea Rafaeli, piano — Jose Galles: 2 Sonatas; Villa-Lobos: Puppet Family; Albeniz: Excerpts from Travel Sketches; Ginastera: Sonata
13.00 Light classical music
15.01 Literary programme
15.50 Lesson in spoken Arabic
16.05 (Stereo): Portrait of an Artist — Arne Mellnas
18.15 All-Weber programme: Variations on a Theme by Mehul for piano; Sonata No. 4 in E-flat Major [illegible]
[illegible]
Tchaikovsky: Eugene Onegin, Op. 24
23.58 Programme announcements

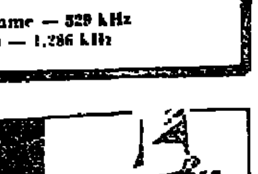
12.30 Israeli songs
13.45 Announcements on entertainment and the arts
15.05 A Song and A Smile — Songs, comedy skits
17.10 Telephone games, prizes
18.05 The Year That Was — 1937: the Zeppelin Hindenburg exploded in flames ending the period of lighter-than-air aviation
18.43 Sports commentary
19.00 People and events in the news
19.47 Bible Reading: Psalm 83, 84
20.05 Meeting with members of "Or Sameah" Yeshiva
21.55 Jews and Judaism
22.05 Shem, Ham and Japhet — programme on different minority groups in Israel
23.06 Just Between Us — Gideon Lev-Ari talks about current problems with listeners

12.05 Songs
12.45 Fifteen Minutes — a brief survey of current events in Israel and around the world
13.05 Songs and entertainment
14.05 Songs of a popular singer
14.30 Hebrew hit parade
16.05 Bi-Weekly magazine for youth: Music, interviews and discussions on topics of current interest
18.57 Programme announcements
19.06 Magazine on culture and entertainment
20.55 "From the Jewish point of view" with Hanna Zemer
21.05 From Rafiah to Ismailia — Programme on the battles of the Seventh Brigade during the Six Day War
22.05 Edna Shavit's talk and entertainment show
00.05 A Man and a Woman — radio matchmaking with a single man or woman in the studio and interested listeners calling in

DIAL LOCATIONS
AM in kiloHertz
FM in MegaHertz

		1st Programme	2nd Programme
Central Israel	AM	575	656
	FM	91.3	95.5
J'm area	AM	575	565
		1169	710
	FM	91.3	95.5
Haifa area	AM	575	1205
	FM	89.4	103.2
B'sheba area	AM	575	656
	FM	88.5	103.8
Safed area	AM	575	845
	FM	90.4	101.1
Eilat	AM	1358	1169
	FM	102.9	99.3

5th Programme — short wave and FM 88.2 MHz
4th Programme — 737 kHz; Jerusalem area 674; central Israel 1025
3rd Programme — 529 kHz
Army Radio — 1,286 kHz



ICE-COLD MACCABEE BEER! THAT'S.. ENTERTAINMENT!

WHAT'S ON

Notices are accepted for this column at the rate IL16.20 per line including VAT; publication daily over a period of a month costs IL270.00 per line including VAT. Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

Jerusalem

Plant a Tree in Israel with Your Own Hands: free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors' Department: Keren Kayemet Leisrael (Jewish National Fund); in Jerusalem, King George Ave., corner Rehov Keren Kayemet. Tel. 02-35261. In Tel Aviv, 96 Rehov Hayarkon, opp. Dan Hotel. Tel. 03-234449.

CONDUCTED TOURS
Hadassah Tours
1. Medical Centre at 9.30 a.m., 11.00 a.m., 12.15 p.m. and 3.00 p.m. Last tour on Friday at 12.15 p.m. Kennedy Building. No charge. Buses 10 and 27.
2. Mt. Scopus Hospital. Tours from 8.30 a.m. to 12.30 p.m. No charge. Buses 9 and 26. Tel. 818111.
3. Morning half-day tour of all Hadassah projects, $4 per person towards transportation. By reservation only: Tel. 416333.
Hebrew University, tours in English at 9 and 11 a.m. from Administration Building. Givat Ram Campus, Mount Scopus tours 11.30 a.m. from the Martin Buber Building. Buses 9 and 26. School of Education bus stop. Further details: Tel. 35430.
Exhibitions: Uri Zvi Greenberg, the Poet's Life and Works. Berman Exhibition Hall, Jewish National and University Library, Givat Ram campus, until June 24.
American Mizrahi Women, Guest Tours — Jerusalem — Tel. 621608, 229566.
American Feyilim. Tours of youth projects and Peyilim-founded educational institutions. Tel. 02-521453, 9 a.m -2 p.m.
Emunah-World Religious Zionist Women's Organization, Tourist Centre, 26 Rehov Ben Maimon. Tel. 02-62464, 39320, 811588.

Tourists and Visitors come and see the General Israel Orphans Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 10-4. Bus No. 6 Kiryat Moshe. Tel. 523291.
MISCELLANEOUS
Jerusalem Hilton and Intercontinental. The only jewellers in Israel with a worldwide guarantee. H. Stern Jewellers. Duty and tax free.

Jerusalem Biblical Zoo, Schneller Wood, Romema. Tel. 814822, 7.30 a.m. — 7 p.m.

Tel Aviv

CONDUCTED TOURS
American Mizrahi Women. Guest Tours — Tel Aviv — Tel. 220187, 243106.
Emunah — World Religious Zionist Women's Organization: "Kastel," 166 Rehov Ibn Gabirol. Tel. 440316, 778942.
World Wise Tourist Office, 116 Rehov Hayarkon. Tel. 223933. 8 a.m.-2 p.m.
Canadian Hadassah-Wizo Office, 116 Rehov Hayarkon. Tel. 227060. 8 a.m.-2 p.m.
Pioneer Women — Na'amat. Free morning tours Sunday, Tuesday, Thursday, by appointment. Call Tel. 261111, ext. 200, Tel Aviv.
Magen David Adom in Israel Headquarters — 60 Rehov Gibori Israel, Tel Aviv. Visitors — Please call 38222 between 8.00 a.m. and 2.00 p.m. to arrange visits to our Central Blood Bank in Jaffa and for information regarding other Magen David Adom installations.
ORT Israel: For visits please contact: ORT Tel Aviv, Tel. 233231, 762291-2; ORT Jerusalem. Tel. 233676; ORT Netanya, Tel. 22922.

MISCELLANEOUS
Tel Aviv Hilton. The only jewellers in Israel with a world-wide guarantee. H. Stern Jewellers. Duty and tax free.

Dagon Collection. Archaeological Museum of Grain Handling in Israel, at the Dagon Silo. Guided tour daily at 10.30 a.m. except Saturday. Tel. 04-664221.

Rehovot
Weizmann Institute of Science — Conducted tours, Sun. to Fri. at 10.30 a.m., starting from the lobby of the Stone Administration Building.

Haifa

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Half pension
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Tel. 625955, 615898
Sdom: Tel. 057-90851/2/3/4, 97848
Telex 5-294

ART GUIDE

Notices are accepted for this column at the rate IL15.20 per line including VAT; publication every Friday over a period of a month costs IL48.80 per line including VAT. Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

Jerusalem

MUSEUMS
Israel Museum: Liliane Klapisch, Paintings; Children of the World Paint Jerusalem; Ancient Art (The Norbert Schimmel Collection); Homage to Calder — Documentation of the Jerusalem Stabile; Greek Vases from the Jan Mitchell Collection; Old Master Drawings; Jacques Carelman, "Objets Introuvables"; Chava Epstein, Stories and Pictures; Our Pupils at Work; Mesopotamian Culture (Educational Exhibition). Visiting hours: Israel Museum — Sun., Mon., Wed., Thur.: 10 a.m.-5 p.m. Tue. 4-10 p.m. Fri. 10 a.m. - 2 p.m. Sat. 10 a.m.- 10 p.m. (Carelman exhibition 2-10 p.m.). Shrine of the Book and Billy Rose Art Garden — Sun., Mon., Wed., Thur., 10 a.m. - 5 p.m. Tue. 10 a.m. - 10 p.m. Fri. 10 a.m. - 2 p.m. Sat. 10 a.m. - 10 p.m. Rockefeller Museum — Sun., Mon., Wed., Thur., 10 a.m. - 5 p.m. Fri. & Sat. 10 a.m. - 2 p.m. Library: Sun., Mon., Wed., Thur. 10 a.m. - 2 p.m. Tue. 4 - 8 p.m. Tickets for Sat. and holidays must be purchased in advance at the Museum, Cahana or major Jerusalem hotels; in Tel Aviv at Rococo, Hadran and Kartel.
GALLERIES
Galleria Vision Nouvelle, Y. and S. Hamlacho. Khutsot Hayotser, original prints by contemporary European artists. Tel. 02-819864, 280631.
NORA GALLERY, 9 Rehov Ben Maimon. Myriam Bat-Yosef exhibition continues till June 7.

Tel Aviv

MUSEUMS
Tel Aviv Museum, 27 Sderot Shaul Hamelech/; Drawing Now; Anthony Caro — Table Sculpture 1966-77; Aviva Uri, Drawings. Helena Rubinstein Pavilion: Joseph Koudelka "Gypsies" (photographs); Dan Reisinger, Design 1967-76. Visiting hours: Sun., Mon., Wed., Thurs., 10 a.m.-5 p.m. (Library 10 a.m.-4 p.m.); Tues., 10 a.m.-1 p.m., 4-10 p.m. (Library 10 a.m.-1 p.m., 4-7 p.m.); Friday, 10 a.m.-2 p.m. (Library 10 a.m.-1 p.m.), Sat. 7-11 p.m.

Ha'aretz Museum Tel Aviv
1) Museum Centre, Ramat Aviv: Glass Museum; Kadman Numismatic Museum; Ceramics Museum; Museum of Science and Technology; Museum of Ethnography and Folklore; Alphabet Museum; Lasky Planetarium; Nachushtan Pavilion — Timna Excavations; Tel Qasile Excavations.
2) Museum of Antiquities of Tel Aviv-Yafo, 10 Rehov Mifratz Shlomo.
3) Museum of the History of Tel Aviv-Yafo, 27 Rehov Bialik.
All Museums open Sun.-Thur., 9 a.m.-4 p.m., Fri. 9 a.m.-1 p.m., Sat. 10 a.m. On Sat. admission free. Planetarium closed.
GALLERIES
Gadny's Antiques Gallery Ltd., 178 Rehov Hayarkon, Tel. 234960. Fabarge objects, Russian enamels, jewellery, rare watches, clocks, gold boxes, netsukes, etc.
ik

This is the smallest ad for the Biggest and Yummiest Buffet Lunch in all Tel Aviv.
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12:30 - 2:00 PM

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until june 20

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NEUSTEIN
New works
Sun: 11-1, 4-7; Mon-Thur: 4-7
Fri-Sat: 11-1

Jewish Ceremonial Art
Prints and Old Maps
Kaufman's Antiques
81 Rehov Ben-Yehuda, Tel Aviv
Tel. 234118.

Israel Theatres
The Cameri Theatre
THE TAMING OF THE SHREW
Tel Aviv, tomorrow, June 4
Sun., June 5. Mon., June 6
ALL MY SONS
Tel Aviv, Wed., June 8 -
Thur., June 9. Sat., June 11
FANSHEN
Jerusalem Khan,
tomorrow, June 4
Tel Aviv, Tzavta Sun., June 5
Habima
First performances
SATURDAY, SUNDAY, MONDAY
Tomorrow, June 4. Sun., June 5
THE MILKY WAY
Tomorrow, June 4. Sun., June 5
DEEP WATER
Mon., June 6. Tue., June 7
KNIGHTS OF SORROW
Habimatiet, 8.30 p.m.,
tomorrow, June 4
Beer-Sheva Municipal Theatre
THREEPENNY OPERA
Tomorrow, June 4, Beer-Sheva
TWELFTH NIGHT
Sun., June 5, Tiberias
Sun., June 12, Shavit, Haifa
MURDER OF FIERROT
Mon., June 6, Be'er
Tues., June 7, Beit Ha'am,
Jerusalem
Wed., June 8, Shavit, Haifa
belkin adv.

Bat Dor Studios of Dance
Summer Course
July 10 to July 30, 1977
Guest teachers from abroad and local teachers:
Eileen Ward, Laverne Meyer, Dorena Laor
Kazuko Hirabayashi, Sara Sugihara, Rhoda Manes
Nissim Gelman, Susan Reimer and others.
Advanced, Intermediate and Elementary levels
(not beginners)
Intensive classes in Classical Ballet, Pointe, Modern Dance
Classes in Jazz and Character Dance
Lectures and films
A workshop performance of choreographies made with selected students will take place at the end of the course.
Audition June 30, 1977 at 5.00 p.m. at Bat Dor Studios
Applications, Bat Dor Studios of Dance
30 Rehov Ibn Gvirol, Tel Aviv, Tel. 263175

israel film archive · jerusalem
cinematheque
Fri., 3.6, 2.00 p.m. Oliver — Carol Reed
Sat., 4.6, 7.30 p.m. Orfeu Negro — Marcel Camus
9.30 p.m. Casabianca — Michael Curtiz
Sun., 5.6, 7.00 p.m. High Noon — Fred Zinnemann
9.30 p.m. The Best Years of Our Lives — Wyler
Mon., 6.6, 4.00 p.m. Tuvia, Menachem Mendel — Yiddish films
7.00 p.m. Alexander Nevsky — Eisenstein
9.30 p.m. Tarzoon — animation
Wed., 8.6, 4.30 p.m. Le Monde du Silence
7.00 p.m. The Ipcress File — Sidney Furie
9.30 p.m. Two For the Road — Stanley Donan
Screenings: M. Shaver Auditorium, Beit Agron, 37 Rehov Hillel

this week
at
the israel museum
jerusalem
Jazz Film Marathon
Saturday, June 4, 8.00-10.00 p.m.
Free to Museum visitors
Four outstanding films tracing the origins of jazz and its development through folk to pop.
Every Saturday, exhibitions open till 10 p.m.

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Hamakor
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Supervised by the Ministry of Education and Culture
REGISTRATION FOR 1977/78 SCHOOL YEAR
Instrumental courses:
piano, violin, cello, woodwind, brass, baroque flute, singing, chorus
Theory and music appreciation classes
Special adult courses
Information: Tel. 03-231618;
18 Rehov Basel, Tel Aviv. Office hours: 9 a.m. — 2 p.m.

THE NETANYA ORCHESTRA
Hon. President: Arthur Fiedler
Musical Director: Samuel Lewis
Tuesday, June 7, 1977 at 8.30 p.m.
Beit Hagdudim — Avihail, Netanya
SUBSCRIPTION CONCERT No. 9
Samuel Lewis (Conductor)
Uri Pianko (Violin)
"Semiramide" Overture — Rossini
Concerto for violin and orchestra in D (K. 218) — Mozart
Works by Sullivan, Vaughan Williams, Coates and Elgar.
Tickets available at Ohel Shem, Netanya, on Monday, June 6, 1977 (4-7 p.m.) and at the hall on the evening of the concert.
Youth Concert at Ohel Shem, Netanya, on Tuesday, June 7, at 5.30 p.m.
Concerts sponsored by:
MENORAH
INSURANCE COMPANY LTD.
All branches of insurance

RAM OLF PRESENTS EVENING OF AMERICAN FOLK SONGS
WESTWARD BOUND
THE GOLDEN CITY STRING BAND
GRASS MUSIC
TEL AVIV, BEIT LESSIN
Tonight Friday June 3
at 10 p.m.
Tickets: Rococo, Hadran and other booking agencies. Beit Lessin booking centre.
Tel. 03-282821.

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— Clear mountain air
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Hof Hacarmel, Tel. 04-842541/2/3.

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Painting and sculpture, works in silver, coins, antiques by leading Israeli artists
Thursday, June 9, 1977, at 9 p.m.
The New Gallery,
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Every Item a good investment.

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BACH, VIVALDI, HANDEL, HAYDN
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Jan. 25 Hanevi'im, Sat., June 4, 8.30 p.m.

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Past its prime

MANDY'S DRUGSTORE, at 205 Rehov Dizengoff, used to head the list of trendy eating and meeting places in Tel Aviv.

Now that it has passed its prime, it may perhaps be judged as a restaurant rather than a place in which to see others and be seen. It is certainly a relaxed spot for dining. On the other hand, the Drugstore used to have a reputation for reasonable prices, and this too seems to have changed.

When we went there for lunch, there were many vacant tables. A with-it looking waiter brought a long menu.

Despite the large choice, it was such a hot day that we decided to forgo the first courses and made our way to the free salad standing at the entrance.

Made of chopped lettuce, the salad filled an enormous wooden vat. There was a choice of three dressings, all with a mayonnaise base. My companion tried the Russian dressing, which seemed about what it ought to be. I had the mustard sauce, which was just tart enough.

FOR THE main course, my companion decided to splurge and order a T-bone steak, medium. When it arrived, however, it was too red, far from tender and almost tasteless. Usually, one must choose between tenderness and taste. Missing both is really a cruel fate.

With the steak came a baked potato filled with sour cream. This, too, looked better than it tasted. The sour cream was not seasoned and seemed to have come straight out of a container.

I was a bit luckier with my more modest hamburger, which came well-done — as I had ordered it. The meat was tasty and lean, and the portion was quite generous. I would have liked a slice of onion on the toasted bun, but, unfortunately, one cannot have everything one wants in life.

Someone in the kitchen evidently didn't understand my request for a baked potato and gave me chips, but the waiter very nicely brought me a baked potato as well without my asking again. The chips, which I tasted, were quite nice and crisp.

For dessert, I ordered ice cream with hot chocolate sauce. The ice cream was a fairly mediocre commercial brand, and the sauce was not hot. My companion's cream caramel was also a commercial mixture, graced for some unknown reason with a stewed prune.

The bill, including a beer and a soft drink — but not the first courses or the coffee — managed to climb up to IL162.[illegible] *H.L.S.*

BILL OF FARE

DINING OUT

RESTAURANTS

Jerusalem

"ASHAFI" The RESTAURANT IN THE JERUSALEM THEATRE
Gourmet dishes à la carte. Under new management. 20 Rehov Marcus. Tel. 20078. Kosher.

CHEZ SIMON
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HESSE'S RESTAURANT
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SAVION GARDEN
Kosher. We serve meat, fish, light meals in our restaurant garden.
12 Rehov Ass. Tel. 22813.

Tel Aviv

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MANDY'S SINGING BAMBOO
Chinese Restaurant.
217 Rehov Hayarkon.
Tel. 458765, 444620

TACO TACO SNACK BAR
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19 Rehov Malchei Israel.

THE HAPPY CASSEROLE
Continental Cuisine and Cocktail Lounge.
242 Rehov Dizengoff, Tel. 442260

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Full Course Meat Meal from IL32.30 incl. Lunchtime Bar:
Main Course from IL15.00.
Dairy: Main Course from IL20.00.

Beersheba

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T.A., 4.6 LA BOHEME
T.A. 11.6
Jerusalem 13.6, Binyanei Ha'ooma
DON GIOVANNI Mozart

BEIT HAMLIN
MO'ADON LA'IVRIT
38 Rehov Weizmann Tel Aviv
Events for June 5 — June 16, 1977
Sunday, June 5 & 12: 7.00-12.00 p.m.
Social Games: 8.00 p.m. Folk Dancing (advanced)
Monday, June 6 & 13: 10.00 p.m.
Seminar in Yiddish 10.00 Years
Jewish Culture — Dr. J.C. Bialetsky
Wednesday, June 8 & 15: 8.00 p.m.
Social Gathering (under 40)
Monday, June 6, 8.00 p.m.
Social Dancing (over 40)
Tuesday, June 7, 8.00 p.m.
Rishon Olei Britannia presents Documentary Films
Thursday, June 9, 8.00 p.m.
"Young Film Makers in Hollywood" — Full-Length Film and Commentary by Eli D. Nachiteli — Producer-Director of "The Love Song of Charles Feberman"
Monday, June 13, 7.30 p.m.
Adler Institute — Group Discussion on Problems of Adjustment of New Immigrants
Tuesday, June 14, 8.00 p.m.
Social Dancing (over 40)
Thursday, June 16, 8.30 p.m.
K.O.A. Dunna Circle presents "Private Lives" — Comedy by Noel Coward

هكذا من الأصل

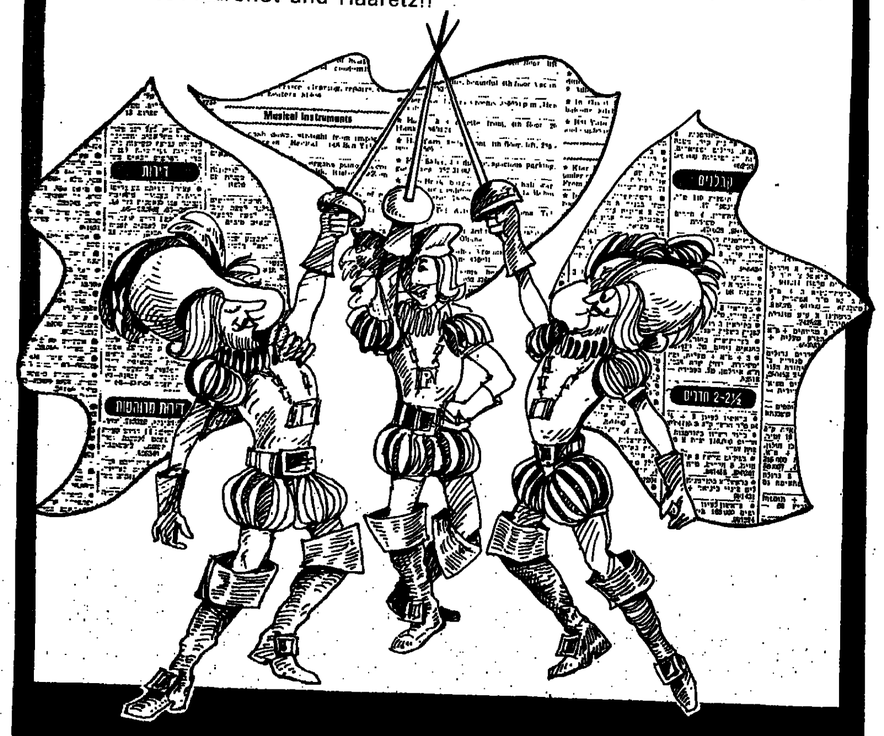
BETTER RESULTS

הלוח הכפול
הארץ ידיעות אחרונות
IN COOPERATION WITH
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BIGGEST. MORE WIDELY READ. MORE EFFICIENT.

הלוח הכפול
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BIGGEST. MORE WIDELY READ. MORE EFFICIENT.

Classified advertisements for publication on Friday in Hebrew and English can be handed in any day to any approved advertising agency or directly to an office of Haluah Hakaful, so as to reach the main office of Haluah Hakaful by the Wednesday evening preceding publication.

All advertisements so handed in will be translated into English and will appear on Friday in The Jerusalem Post, in addition to publication in Yediot Aharonot and Haaretz!!



THE MIGHTY COMBINATION

FILMS IN BRIEF

(Continued from page 0)

THE MAGIC FLUTE — Ingmar Bergman's adaptation of the Mozart opera takes a number of liberties with the original text but is mostly a joy, full of sparkle and stressing the fairy-tale quality of this complicated allegory of the fight between good and evil. Musical performance and acting are of high standard. Not to be missed.

MR. KLEIN — Psychological thriller about a man in Paris in 1942 burdened with a Jewish name, and police-wanted namesake, whom he attempts to hunt down — but his fate is sealed. Jeanne Moreau appears as mistress to the elusive other Mr. Klein.

MURDER ON THE ORIENT EXPRESS — Agatha Christie's 1934 whodunit makes a highly entertaining picture sumptuously presented in the manner of its period with Albert Finney as Hercule Poirot, famous Belgian sleuth. With a stunning cast of passengers on the train. Sidney Lumet directs.

NETWORK — Examines TV's ability to influence and brainwash while depicting people struggling for power in running a major American network. Involved in TV politics are Peter Finch, who portrays a newscaster, Fay Dunaway, a top executive, and Robert Duvall, a top network officer.

NINA — Corny, silly story about a chambermaid (Lisa Minelli) who becomes a film star thanks to the confidence she gains from a decrepit countess (Ingrid Bergman).

OPERATION THUNDERBOLT — The Israeli-made film of the Entebbe rescue mission directed by Menahem Golan. This one stars real Israelis including some familiar Cabinet faces. Fast paced and more convincing than the previous versions.

SEVEN BEAUTIES — Lina Wertmuller has created devastating, deathly funny, haunting Brechtian images of man's will to survive in spite of utter degradation. Giancarlo Giannini, Neapolitan rapist murderer rascal, survives German concentration camp by sexual submission to gargantuan camp commandant Shirley Stoler.

SI C'ETAIT A REFAIRE — (Second Chance). Catherine Deneuve conceives a son in prison and unites with him 14 years later. He takes up with Anouk Aimee, her former cell-mate aged 40, and she gets her son's history teacher. Claude Lelouch's 20th film is sunset pink in rosy French.

SILENT MOVIE — Truly silent, not a word spoken in this hysterical comedy directed by Mel Brooks who also stars as a director trying to make a silent movie in Hollywood. Mad goings on with his buddies Marty Feldman and Dom DeLuise.

A STAR IS BORN — Rock version of the Hollywood classic with Barbra Streisand and Kris Kristofferson as the superstars.

STRETCHER DRILL — Israeli film by director Jad Neeman portrays the training process of paratroop recruits in the initial period of army service.

THE STRONGEST MAN IN THE WORLD — Walt Disney Comedy about two college students who channel their energies into conjuring up a strength-formula, with Kurt Russell in the title role.

TWO-MINUTE WARNING — A sniper takes aim in Los Angeles Coliseum where 91,000 fans are gathered to watch a football game. While the police discuss what's to be done the shooting starts. Bloody but exciting mob scene.

VOYAGE OF THE DAMNED — Recounts the tragic episode of the St Louis sent by the Germans to Cuba with 981 Jewish refugees as a propaganda move, knowing they would not be permitted to land. Max von Sydow stars as the anti-Nazi captain of the ship.

Special film showings

THE APPRENTICESHIP OF DUDDY KRAVITZ — Mordecai Richler's novel about an aggressively ambitious young Jew intent on making a fortune has been made into a film full of vitality, insight and humour. Duddy is objectionable but Richard Dreyfuss performance is first-class (Jerusalem Theatre, today at 2.30)

THE GREAT DICTATOR — Charlie Chaplin's classic satire of European dictators in the 'thirties. With Jack Oakie. (Jerusalem, Israel Museum, Tuesday at 6 and 8.30 p.m.)

MARATHON ART FILMS — Painting, sculpture and dance. (Tel Aviv Museum, Saturday at 11 a.m.)

MODERN TIMES — Charlie Chaplin in the timeless satire on the mechanical age and the plight of the little fellow swamped by it. Also with Paulette Goddard. (Jerusalem, Khan, opposite Railway Station, tonight at 9 and 11)

YOUNG FILM-MAKER IN HOLLYWOOD — Film and commentary by Ehi D. Nashlil. (Tel Aviv, Beit Hamlin, 50 Weizmann, Thursday at 8 p.m.)

...East German refugee. My ...er to him was:

"You made every effort to over... your condition, and with the ...t German Government help... you had no difficulty in get... re-absorbed in general socie... It's different here. Even if ...el wants to solve the problem, ...e refugees won't cooperate. The ...ernment can build housing ...ters new places for the peo... in the camps, but they will ...e to move."

...EED, anyone who has spoken ... Palestine refugees will have ...ed that the term "refugee" is ... mark of Cain for him: quite ...opposite. And he is not ready ...ego the benefits of free hous... rations, health care and so on. ...e must face the fact that we ...ely have in this region a third ...eration of refugees who are ...ome a fixture on the landscape. ...Nevertheless, Israel hasn't sat ...h folded arms over these past ... years. The problem is par... acute in the Gaza Strip, ...use of the density of the pop...tion and the paucity of ...cable resources.

...ere was an idea of transferr... refugees from the Strip to ... in the Jericho area that ...emplied during the Six Day ... And towards the end of 1967, ...s was started on the road con...g the south and north ends ... Dead Sea, which was very ...ble employment for the Gaza ...ees. But there were dif...ties about getting them to ... to Jericho. Apparently it ...easy to persuade someone to ... a new and independent ex...ce after many years of en...ed parasitism.

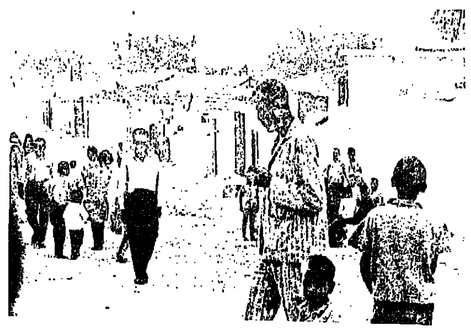
...e problem of the Arab ...ees, then, is not an economic ...em essentially a political and ...chological one, and therefore ...e difficult to solve. Even so, ...a little has been done to im... their economic condition. ..., UNRWA provides only 10 ...ent of the refugee camps' in... Almost all of the refugees ... in the territories and in ...el, and for the first time since ...do not feel themselves dis...minated against.

...Let us not deceive ourselves. ...n if Israel were to solve com...ely the problem of the 250,000-...,000 refugees in the ...itories, the Palestinian ...ee problem would not be ...ed. Let us not forget that in ...neighbouring countries — Jor..., Syria, Lebanon — there are ...ands of thousands of them liv... in far worse conditions than ... in the territories, and that ...y constitute a political weapon ...the first importance in the war ...the Arab cause."

...SENIOR government official ...e said that despite the Arab ...cott, we have never had such ...mal trade relations with an ...b country as we have had with ... since the Six Day War. ...is the political phenomenon ...erlying the reality of the ...en Bridges." What was the ...in of this policy?

...is war was fought in the early ...mer, at the height of the fruit ...d vegetable season in the West ...k. In normal times, Judea and ...aria were the main granary ... Jordan, and agricultural ...oduce from these areas reached ...ets as far as Saudi Arabia and the ...rsian Gulf oil emirates. ...Apparently those commodities dis...ppeared; the bridges were ...osed and the supply routes ...re disrupted.

...Additional purchases by Israelis ...did not solve the problem of the ...perishable, rotting produce.





(Above, left and right) *Gaza refugee camp.* (Below, left and right) *Arab workers in Jerusalem.*





(Below) *Israeli soldier in Ramallah*



(Photos: Rubinger, Israel Sun, Goldberg, Rubinger)

Nor could sales to the Gaza Strip. Meanwhile, Jordan was faced with the problem of a serious shortage of supplies. It was not long before IDF units began reporting suspicious movements during the night. It was soon discovered that, at a very shallow crossing of the Jordan, farmers were smuggling crates of tomatoes and cucumbers across the river. Later, even trucks began to use the crossing.

For a time, a blind eye was turned to this traffic; but with the approach of winter and the rains, both Israel and Jordan realized that the state of affairs could not continue. Gradually, an understanding was reached to rebuild the bridges — but not the old ones: Jordan was afraid that this would make the arrangement too official. Temporary Bailey bridges were substituted for the old ones.

What began as a purely mercantile arrangement gradually developed into a passage for human traffic. Today, the trucks crossing the Allenby and Damia bridges every day can be counted in hundreds: the people can be numbered in thousands, especially during the summer months. Since the bridges were opened, there have been more than five million crossings by people going to and from the Arab countries.

SINCE THE FIRST surveys after the war showed that the agricultural produce of the West Bank equalled one quarter that of Israel, it is understandable that Israeli farmers were not enthusiastic about plans to abolish the "green line." They foresaw floods of cheap tomatoes and watermelons threatening their livelihood. On the other hand, as a result of King Hussein's animosity towards the Palestinians and his desire to have his economic foundation close to his capital, West Bank manufactured goods totalled less than 2 per cent of Israeli production.

The unification of the Land of Israel brought great changes in both agriculture and industry. In agriculture, there was considerable integration between Israel and the West Bank, each specializing in certain products. Under the guidance of Israeli experts, agriculture was improved and mechanized: there are now more than 1,800 tractors in use on the West Bank, as against a mere handful in 1967, and the value of agricultural products is now close to IL500m. a year.

The Gaza Strip is not blessed with as healthy an economic foundation as Judea and Samaria, but its main agricultural product — citrus — is now two-and-a-half times as much as it was in 1967. Most of this 250,000 tons is sold to the Arab countries by way of the Jordan bridges, but some 40 per cent goes to Europe, including countries of the Communist bloc.

Another aspect of the economic situation is the employment of about 60,000 Arab workers from the territories in Israel, mainly in the building trades and agriculture. This employment creates problems not only of housing and social relations but also of ethics. It sometimes happens that an Arab from Gaza or Hebron finds himself working in a field that used to belong to him before the War of Independence. And there is even talk, one has to admit sorrowfully, of the Jewish *effendi* and the Arab *fellah* — a condition the early *halutzim* opposed violently.

IN THE FIRST months after the Six Day War, an honest effort was made to create bonds of friendship between Jews and Arabs, above all in reunited Jerusalem. We thought it would "work." We didn't understand how much of a disaster this defeat was for the Arabs.

It soon became clear that the early optimistic feeling of many Israelis was giving way to a sense of aloofness. Despite the growth of some friendships, the awareness of national conflict became dominant. In Israel, the debate intensified as to whether to call the territories "liberated," "occupied," or "conquered," each classification denoting a different outlook. In the world at large, Israel began to acquire the image of an aggressive nation with an army of occupation. One has heard visitors comparing the situation to Algeria, Vietnam and even Nazi Germany.

These comparisons have no valid basis. Yet we must not close our eyes to the unpleasant aspects of our present situation. On the one hand, we did maintain that as long as the Arab lived quietly and in peace, he would be protected and even helped. But he did not always sit quietly "under his vine and his fig tree."

There were demonstrations, some quiet, some violent, in which students also participated. They had to be dispersed, sometimes by force. Then there were terrorist acts. In the early months there were curfews on towns, and all the men were held for questioning, which certainly did not add to their love for Israel.

In a word, military government, however humane and liberal, must sometimes adopt harsh measures that can affect the innocent as well as the guilty. And this leaves an anti-Israel sediment that must not be ignored.

Furthermore, as the occupation continues, hatred towards us increases, even though the population benefits economically from it. Acts of terrorism are on the increase and the number of those imprisoned at various times for involvement in them amounts to many thousands. Those who have been in prison spread their poison of hatred. There is a dialectic of conquest and domination, with unfortunate consequences.

We must face the situation as it is, asking ourselves whether we have a better option in the present circumstances. I'm afraid the answer, as of now, is no.

The situation contains many *dangers, political, military,* demographic and ethical. The widespread complacency of the years before the Yom Kippur War has apparently been dispelled, and this is all to the good. But we should keep in the forefront of our minds the fact that a situation in which we govern more than a million hostile Arabs is not only far from ideal, but also abnormal. As our awareness of this fact increases, so will the prospect of finding a solution to the problem. □

The lonely craft

STEINBECK: A life in letters by Elaine Steinbeck and Robert Wallsten. Harmondsworth, Penguin, 908 pp. £2.

Robert D. Kaplan

LIKE HIS memorable character Lenny, in *Of Mice and Men*, the America portrayed by John Steinbeck was often a dumb giant.

On hearing of Adlai Stevenson's death in 1965, Steinbeck wrote that "Americans had been too stupid to avail themselves of his complete ability." And after the death of his dog, Tillie, in 1933, Steinbeck wrote, "it was more important" that the dog be alive "than people like Hearst who foul up the planet." At least the dog "was house broken," he added.

He wrote *The Grapes of Wrath* after watching a "fascist group of utilities and banks and huge growers sabotaging" a programme to feed migrant farmers. He advised that if the communists changed their name "to, say, the American Liberty Party, their principles would be embraced overnight." He claimed that the civil rights march led by Dr. Martin Luther King from Selma to Montgomery "was flawless in its conception and execution." And if Steinbeck at first supported the Vietnam War, close to his death in 1967 he confided to his literary agent, Elizabeth Otis, that "we cannot win this war" and even if "we should win... then we would become just another occupying army."

His dissection of American society in the early novels caused critics to complain about too much emphasis on the "subnormal and psychopathic." Steinbeck replied that "if said critics would inspect their neighbours within one block, they would find that I deal with the normal and the ordinary."

Yet if Steinbeck, in 40 prolific years as a novelist, was America's most poignant social critic, he was one America was proud to have. If his tragic story lines pointed an accusing finger at social institutions that were typically American, his resolute, often heroic characters were also typically American. The scriptural landscape he described, and the earthy idiom he used, were also typically American.

THE 1962 Nobel Prize-winner never wrote an autobiography. He wasn't vain enough. When the Drama Critics' Circle awarded him a plaque in 1938, Steinbeck wondered what to do with it. "Melt it down perhaps and buy a pair of shoes for someone." This collection of 861 letters, most of which were never before published, almost serves as an autobiography.

Throughout his life, Steinbeck relied on the letter form as his principal means of communication. He hated the telephone and was diffident in face-to-face contact, saying, "I write as usual because I have never been able to trust speech as communication of anything except love and desire or hustling."

The editors have allowed the significant letters to stand as they are, spelling errors and all, and have discarded the insignificant ones, quoting only brief passages from them as a means of connecting those that appear in full.

The result is a story, no more, no less — quite a feat, considering that the raw material is just personal correspondence.

There is the story of a young, broke and unsuccessful writer "who would welcome rejection slips far more than this appalling silence" (some of his manuscripts weren't even returned), a writer so poor that at 29 he had to buy a $2 chess board on credit.

There is the story of a writer who wouldn't let anyone make suggestions on his numerous early failures. "If you don't know more about your character and situation than anyone else, then you aren't ready to write your story anyway. It is primarily a lonely craft... If you eliminate that loneliness of approach you automatically eliminate the power of the effect."

THERE is also the story of two failed marriages and a successful third one. But the first divorce takes the reader by surprise, and the failure of the letters to hint strongly at trouble during 11 years of marriage constitutes the only gray area in an otherwise detailed mosaic.

What the letters illuminate best is the creative process at work:

"The process is this — one puts down endless observations, questions, and remarks. The number grows and grows. Eventually they all seem headed in one direction and then they whirl like sparks out of a bonfire. Then one day they seem to mean something. Then the problem begins of trying to find a fictional symbolism that will act as a vehicle."

In a letter to a less experienced author, Steinbeck advised: "Forget your generalized audience. In writing your audience is one single reader.... a real person or an imagined person... write to that one."

THERE ARE points of high humour. "I plan to spend the weekend opening a bale of letters in Japanese and one in Japanese braille. The poor things have read my stuff in Japanese and the idea that I didn't write it that way hasn't penetrated."

And there are tragic points, too, particularly after the collapse of his second marriage, when Steinbeck lived alone in Pacific Grove.

Most of all, it is a book of constant searching and experimenting, even after the achievement of success. The attempt to translate Malory's *Morte Darthur* into modern English; which was never completed, and his journey "in search of America," which was.

Describing his country after the journey that resulted in *Travels with Charley*, Steinbeck lamented: "We lack the pressures that make men strong and the anguish that makes men great. The pressures are debts, the desires are for more material toys and the anguish is boredom... The nation has become a discontented land... We have no prophecy now, nor any prophets." □

Merciless close-up

THE HOLLAND HOUSE DIARIES 1831-1840, The Diary of Henry Richard Vassall Fox, third Lord Holland, with extracts from the diary of Dr. John Allen. Edited with introductory essay and notes by Abraham D. Kriegel. London, Routledge & Kegan Paul. 613 pp. £12.50.

Eric J. Frank

THIS BOOK is truly described in the publisher's blurb as "an important tool for historians of nineteenth-century England." It gives us a merciless, close-up view of the personalities who shaped the politics of a crucial decade — the decade of the Reform Bill, of recurring European crises, of the abolition of the slave trade (though not of slavery) and of Whiggery in eclipse — as seen through the eyes of an influential cabinet minister (though he held no important office) who was also an ardent champion of peace, liberty and reform.

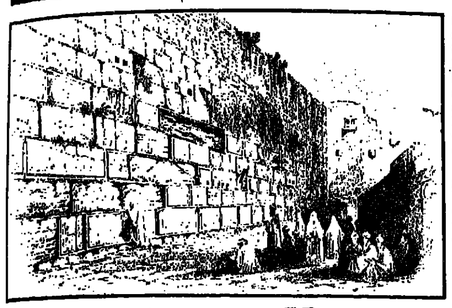
One of the most attractive features of these diaries for the non-specialist is the way Holland portrays his illustrious contemporaries, with most of whom he was clearly on intimate terms. For Lord Grey, Prime Minister until July 1834, he shows an admiration bordering on hero-worship, describing him as "more perspicuous, clear and methodical than Fox (Holland's uncle), more conciliatory and just than Mr. Pitt, and more circumspect and cautious than Mr. Canning, yet as full of spirit, life and energy as any of them."

Holland is much less appreciative of Palmerston, of whose Turkish policy he is highly sceptical. But his biggest *bêtes noires* are Lord Aberdeen, Wellington's Foreign Secretary, and Charles Stewart-Vane, the third Marquess of Londonderry.

WE ARE OFTEN reminded that in Holland's time the Crown was still a political force to be reckoned with, sometimes an embarrassingly erratic one. He depicts William IV as a serious, basically liberal-minded monarch, physically frail and too easily influenced by those around him. On Thursday June 20, 1833, "The King dined at Holland House and was remarkably cheerful and good humoured... His Majesty seems to me to be somewhat comfortable in a society where he has neither the Queen nor his brothers to observe him, to take him to task or to reprove him for what he says."

Four years later William died, to Holland's genuine sorrow, and a new era began. Even before her accession the new Queen made a most favourable impression on the diarist: (Saturday March 4, 1832) "The Princess Victoria dined at table. She is a healthy, well behaved and observant little girl, has much natural modesty and propriety in her manner, and without beauty bears great resemblance to her father's family, without the defects of white eyelashes or unsteady eyes."

Dr. Kriegel has done his editorial task with great thoroughness and skill and his introduction is a model of terse, well balanced exposition. □



Time traveller

JERUSALEM REVISITED by William Henry Bartlett. Jerusalem, Ariel Publishing House. 202 pp. Hard-cover IL65, Soft-cover IL55.

Leah Abramovitz

ON THE 10th anniversary of the reunification of Jerusalem, it is well to remember how the living conditions of Jews here have changed in 100 years, and what a sovereign State has given the nation.

"I do not know that I ever received a deeper impression of the fallen condition of Zion than on one occasion when I repaired [to the Jewish Quarter]," wrote Bartlett. "The poor Jews are truly in evil case, and though so long scattered and peeled, rooted out and trodden under foot in every land, they seem to bend the neck with but poor grace to the yoke of oppression in their fatherland."

Bartlett was a popular and gifted 19th-century English illustrator and author who travelled extensively throughout the world. But something always drew him back to the Holy Land; and some of his most beautiful pictures and two of his books were on the subjects he observed here in 1834, 1842 and 1854. *Jerusalem Revisited* appeared after his last trip.

The general English approach to the "wretched condition" of the Jews was philanthropic and pitying. The newly-established English consulate and the Protestant community raised money abroad to aid the starving masses and support a number of projects to encourage all the most commendable European character-building traits. There was an Industrial Plantation, a House of Industry, a Female School of Industry, a Diocesan School, a Mission Hospital, and so on.

However, despite all good deeds and intentions, the number of "true" Jewish converts remained low, and Bartlett — as an outsider and a realist — clearly thought they weren't worth the effort.

THE ARTIST/AUTHOR was unusually well-equipped to compare and depict the changes that occurred at this most decisive period in the history of Jerusalem. The city had woken up. Not only were there commercial improvements — bustling business concerns, specialized shops and bearable hotels — but political changes, the establishment of consulates and the growing influence of the Churches in effect assured the safety and civil rights of "Franks" and Jews alike. Bartlett was especially incensed by the growing Russian influence, which was due to extensive land purchases; his bigoted view of "the imbecile and barbarian Turkish government" is positively funny.

In fact, the most distinguishing feature of this book, which could be considered as a supplement to his earlier one, *Walks About Jerusalem*, is the author's display of a much improved sense of humour. The reader will be amused by Bartlett's method of avoiding "bakshcesh" requests during outdoor painting sessions. His description of the warring Christian sects is also hilarious.

In many ways, the Jerusalem he shows us seems very familiar. Although outside the city wall all was pastoral and empty, and the Dung Gate was actually closed up in Bartlett's day, the road leading down from Jaffa Gate "is very narrow and descends abruptly from the square in front of the citadel. . .It is bordered by small shops and thronged by such a crowd of men and women, asses and camels, that it is difficult to force one's way and a total blockage not infrequently occurs."

It is rather sad that Bartlett, a man who obviously loved the environs of Jerusalem and who skilfully presented its likeness in this lovely volume, never lived to see it acclaimed. He died on the ship that took him from the Holy Land and was buried at sea. □

Out of sympathy

BLOODSHED AND THREE NOVELLAS by Cynthia Ozick. New York, New American Library. 178 pp. $5.95.

Dan Vogel

EVIDENTLY, Cynthia Ozick felt a cloud looming over these stories, because she wrote a "preface" for them, hanging out her story-teller's heart for all to witness the beating thereof. As a piece of literary criticism of the short-story genre, the preface is a worthy essay; as an apologia for this group of tales, it engenders no sympathy, but it does clarify a few themes and intentions.

The damnable thing is that apologetics and clarifications are necessary.

In three of the four stories collected here, something happens that never happened before to the author of *The Pagan Rabbi and Envy, or Yiddish in America*. She creates a bunch of characters whom the reader cares little about.

Take the first story, "A Mercenary." It is about a white, Jewish survivor of the death camps who hires himself out as UN Ambassador for a newly-independent black African country. But Stanislav Lushinski is so superior and cynical that he does not retain our concern or interest; and his aide, Morris Ngambe, is so innocent and idealistic that we lose confidence in his ever learning anything; as for their Prime Minister, he is so predictable that we laugh and forget him.

What was Ozick's centre of interest? The characters? The theme of survival of the fittest? The education of the emerging black? The Jew and the black problem?

The preface reveals that the next story, "An Education," was written soon after a novel called *Trust*, which was "about High Art and its issues." Una Meyer, an innocent in pursuit of true education (like Ngambe), is a brilliant student devoted to high marks; she mistakes parasitical artiness for higher humanity, and is dragged into abysmal, uncomplaining domestic slavery by Mary and Clement Chimeses, two of the most despicable characters I've met in literature.

Their evil and Una's stupidity — she goes beyond normal, starry-eyed admiration for the two fad-diat *philosophers* — turn the reader off. At least they turned off this reader, who is only too familiar with the Chimeses type lizarding around graduate schools.

MISSING THE MARK on a higher level is "Usurpation (Other People's Stories)," which is identified in the preface as about Ozick's obsession with the problem of story-telling vs. Jewish traditional inclinations. Ozick pits Tchernikovsky's Apollo (the ghost of the poet is a character in the story) against Agnon's God of Israel (Agnon is a character, too, while the Jewish God hovers over all). The pagan god of story-telling constantly threatens to contaminate even the pure hearts of story-tellers devoted to God.

It is a complicated, magical tale that refers importantly to Bernard Malamud's story, "The Silver Crown" (in *Rembrandt's Hat*, reviewed in these pages in 1973). Ozick uses the mystical crown for her own purposes as the symbol of the inescapable egocentrism of the Artist.

Well, I don't like the story for two reasons. First, Ozick has fallen into the modern trap of an Artist writing about Art. This is a solipsistic world that tends to excommunicate the plain reader. When Henry James wrote on this theme, as in "The Real Thing," he made his point purely in terms of human sorrow, not of conflicting ideologies.

Secondly, the premise of "Usurpation" is not really valid and it doesn't even apply to Cynthia Ozick. She knows that Jewish traditional literature has shown the way to bridge the gap between the traditional *soferim* of earlier centuries and now cover a wide variety of secular as well as religious items — Jewish History, Zionism and the Holocaust being the favourite non-fiction subjects. As a consequence, though Israelis are still very interested in books, the process of secularization has changed the *meaning*, as well as the content, of reading.

The volume concludes with a chapter of recommendations on "Cultural Policy in a Small Nation." Its purpose is to assist policy-makers in translating the results of this study into practical ends regarding the creation and consumption of leisure in the Israel of the future. This chapter, like the rest of the work, has some interesting things to say; but when it comes to really concrete proposals or serious ideological questions, its value is only marginal because the questions it raises, whatever the value of the data, are not answerable by sociology. □

Up from Berkeley

REELING by Pauline Kael. London, Marion Boyars. 497 pp. £4.95.

Louis Rapoport

PAULINE KAEL was in Berkeley in the 1950s, helping to set up and run one of America's first "twin" movie houses. You paid about a dollar and could choose *La Strada* and *Ten Days that Shook the World* in one half of the Telegraph Avenue cinema, or *Duck Soup* and *Breathless* in the other half. It was an idea that caught on in college communities and big cities all over the country.

Kael wrote short synopses of the film classics and important new films for a printed monthly programme. Her crisp one-paragraph descriptions became classics in their own right, and her husband, theatre-owner Ed Landsberg, recycled the programme notes for many years, even after their marriage ended in divorce. And the film notes eventually became a point of legal contention between them.

Landsberg belonged to a Berkeley class of old left-liberal small entrepreneurs, very sensitive to criticism when his underpaid student employees went on strike, very quick to advertise his own financial contributions to student causes. But, eventually, his labour problems forced him off Telegraph Avenue towards the then much safer downtown business district of middle-class Berkeley. His ex-wife went far deeper into the movies than he did. Pauline Kael became the most widely read and most influential film critic in America.

She had all the right qualities for it: a social conscience without tears, a strong sense of what it means to be a woman and to be Jewish, a solid Berkeley education and, most important, an unabashed love for the movies.

LOVE FOR the movies can be a disease — witness poor Peter Bogdanovich, or the post-*Jules and Jim* Francois Truffaut, who started out as a film critic. In France, some of the *Cahiers du Cinéma* critics who became directors wrote cerebral Hegelian dissections of Raoul Walsh's use of Bogart as a truck driver. And many of today's critics in the U.S. and England are so brilliant that they can't be understood by your simple movie goer, who wants to know what the film is about and whether it's worth seeing. Film criticism has become a refuge for would-be film-makers, Marxist intellectuals, artsy dilettantes. And they're all afraid of Pauline Kael — because she knows how to write, and because her opinions are discussed by Gore Vidal in the *New York Review* and Marcel Ophuls in *Commentary*.

Kael contributes a weekly film review to *The New Yorker* for six months of the year; *Reeling* is a collection of her articles from 1972 to 1976, and it includes her long essay "On the Future of Movies."

In this book and elsewhere, Kael urges the young, more creative directors — such as Francis Ford Coppola, Robert Altman, Martin Scorsese, and John Korty — to defy the new breed of businessmen who run the studios, who "love to play God with other people's creations." And nor is she taken in by the myths about the old bosses — Sam Goldwyn, Harry Cohn, and even "boy genius" Irving Thalberg (Fitzgerald's *Last Tycoon*) were the ghouls of the movies, not merely the moguls.

Kael shows how really fine films, like Coppola's *The Conversation* or Pontecorvo's *Burn*, are completely ignored by studio ad executives, while second-rate products, like *The Great Gatsby*, and *Chinatown*, are promoted to the heavens.

SOME OF THE top directors have tried to form film cooperatives to combat Hollywood's vicious system, but distribution remains the key; as in every business, and good films usually get buried. But independent *schlock* can still make it. Take, for instance, *The Trial of Billy Jack*, a film that "probably represents the most extraordinary display of sanctimonious self-aggrandizement the screen has ever known." This saga, written and directed by, and starring, the Laughlin family, premiered in 1,000 cinemas across the States. It was as bad and as successful as their first epic, *Billy Jack*, a movie that was also very popular in Israel. Kael: "*Billy Jack* tapped an emerging mood — the transition of the flower children into the Jesus people. And now, in *The Trial of Billy Jack*, the Laughlins, *en famille*, have gone all the way into messianic, tent-show movie-making."

Kael is hard on the plastic saints manufactured by Hollywood. The Lenny Bruce of Bob Fosse's popular film, *Lenny*, becomes "a sacrificial symbol surrounded by tribal symbols on stilts and decked out in papier-mâché heads and grass skirts. It was James Dean updated — Lenny Bruce as a misunderstood kid, the way *Jesus Christ Superstar* was to be Jesus as a misunderstood kid."

Anyone who ever saw Lenny Bruce could not swallow Dustin Hoffman's harmless portrayal of the great "black comic." But then "is there an actor with the hooded eyes and sensual come-on of a Persian hipster prince who could play Bruce?" Kael asks.

ONE OF Kael's best chapters, "Pure chrome," discusses the Jewish themes in Alain Resnais's *Stavisky* and Ingmar Bergman's *The Touch*. She is disturbed by Bergman's statement that he based the character David (Elliot Gould) "on the explosive, childish, even boorish side of his own split nature. How perturbing that this explosive id should be represented as Jewish."

Stavisky goes to another extreme, "it makes one of the most destructive swindlers in history whimsical and charming. This Stavisky is childlike and irresponsible, though, and perhaps, like Bergman's David, he represents what Christians believe they have repressed or grown beyond."

The French are very different from the Swedes on points of pride, Kael says. And, in a paragraph — one that could be repeated when they make the epic *Haver Knesset Flatto-Sharon* — Pauline Kael writes: "If the filmmakers had shown Stavisky's crimes and the poor people he robbed, the film might have been open to charges of anti-Semitism. Yet their sentimentality about Stavisky turns him into a pet, and perhaps only the French — notoriously given to stroking their language and their culture — would assume a Jew to be without moral traditions." □

Not unexpected

THE SECULARIZATION OF LEISURE: Culture and Communication in Israel by Elihu Katz, Michael Gurevitch, et al. London, Faber & Faber, 288 pp. £6.50.

Steven T. Katz

THE CIRCUSES of ancient Rome and the bear and cock fights of Shakespearean England are considered important indices of the state of the culture in which they were found.

What people do when they are not working tells us what sort of people they are and what sort of society they live in. Analogously, what Israelis do with their leisure-time tells us about this society and the state of Israeli culture.

But what do the Israelis engage in when they are not working at one of their two-and-a-half jobs? To find the answer to this question, the Ministry of Education and Culture commissioned in 1970 a sociological study of Israeli leisure, the results of which are presented in this volume.

The researchers interviewed 4,000 Israelis representing all strata of society and all regions and living groups in the country, trying to make the sample group as accurate a reflection of the larger societal whole as possible.

To fully understand the purpose of this work it is important to recognize that not only were the authors concerned with collecting certain, quite considerable, amounts of sociological data, but they were also concerned to use the data to answer the question: How Jewish (traditionally speaking) is Israeli society? In order to do this, five themes central to Jewish life in Israel were employed as criteria: the traditional community orientation of the Jewish people; the traditional centrality of the nuclear family; the traditional idea that the content of leisure — and indeed, the entire round of life — is normatively prescribed; the traditional conception of "the chosen people" and its reappearance in Zionist thought as a "spiritual centre" for Jewish and humanistic creativity; the traditional qualities of sobriety and realism as opposed to hedonism and fantasizing.

WITH THESE aims, criteria and questions in mind, the researchers set to work to evaluate such leisure-time activities as the use of the Sabbath and Festivals; attitudes towards the six-day work week; how often and where Israelis go when they go out; the place of movies, TV, theatres, sport and museums in Israeli life, and, most significantly, the place of books in Israeli life (in an attempt to determine if, and in what sense, Israelis could still be described as "the people of the book").

As with most sociological studies, the results of this research are not terribly unexpected. They confirm largely what most reasonable observers would probably have said about Israeli life — even without the laborious quantification involved in this study.

That is to say, the researchers discovered that Israeli life is a combination of tradition and modernity, of continuity and change. That traditional Jewish values still play a strong part in Israeli life, though they are also going through important processes of cultural transformation and secularization.

Thus, for example, Israelis as a nation still read more than most people, but their reading patterns are no longer centred primarily

THESE THREE stories fail because they are embodiments of ideas rather than portraits of characters caught in situations. Not so "Bloodshed," the title story. Here we feel the truth and importance of the characters — the desperate agnostic who survived the Holocaust spiritually damaged, and the *rebbe* who survived spiritually gifted.

When, at the climax, the agnostic pulls both a toy gun and a real one, we are overwhelmed by his desperation, his terror, his thin-shelled bravado, his brittle wisdom. He deserves the *rebbe's* tongue-lashing, but we pity him. And the *rebbe* himself is pitying but unforgiving, uncompromising yet understanding. The story is an inspiration. But saying so may be a judgment of doom, because inspiration in literature today is damned as unsophisticated.

This review is by no means intended to dissuade people from reading the book. Never does Ozick allow her reader to put one of her stories down, even if he is out of tune with it. Her style is a fascinating instrument. Her vigour captivates, her sincerity warms. She deserves, in this case, the compliment of serious disappointment, because she is a bright ray in American Jewish writing. □

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MEMOIRS by Tennessee Williams. New York, Bantam. 334 pp. $1.95.

THE NAKED CIVIL SERVANT by Quentin Crisp. London, Duckworth. 217 pp. £4.95.

LOVE MADE EASY by Quentin Crisp. London, Duckworth. 154 pp. £3.95.

THE CLEVELAND STREET AFFAIR by Lewis Chester, David Leitch and Colin Simpson. London, Weidenfeld & Nicolson. 236 pp. £5.95.

MEN LOVING MEN by Mitch Walker. San Francisco, Gay Sunshine Press. 160 pp. $5.95.

THE LESBIAN READER: An Amazon Quarterly Anthology. Edited by Gina Covina and Laurel Galana, Oakland, Ca. 248 pp. $4.50.

WILLIAMS is having lunch at New York's Plaza with the Russian poet Yevtushenko.

Williams: "Being a homosexual, I am very concerned over your treatment of my kind in your country."

Yevtushenko: "Absolute nonsense. In Russia we have no homosexual problem."

W.: "Oh, is that so! What about, say, Diaghilev, Nijinsky or some of the other artists who have left the Soviet Union to avoid imprisonment for being one of my kind?"

Y.: "We have absolutely no homosexual problem."

Just possible, though plainly quite improbable. My own feeling is that, as in so many other spheres, the Russians have chosen to lag behind virtually everybody. Crisp, somewhere in the course of *The Naked Civil Servant*, remarks on the changes in attitude to sex and homosexuality since his youthful days in the 1940s. Sex, he writes, "as an idea, a topic of conversation, is enjoying a freedom never before known, and what can be spoken of soon comes to be condoned. If you asked the man in the modern street for his opinion of homosexuality, he would probably reply, 'I've nothing against queers myself but I wouldn't like one of them to marry my father.' "

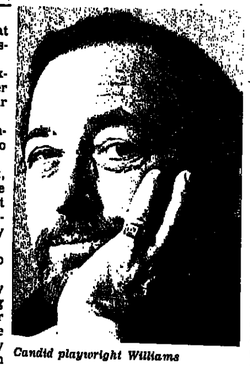
In many ways it is unfair to speak of Williams's *Memoirs* in the same breath as Crisp's autobiographical display. ("I am now one of the stately homos of England," says Crisp proudly.) Williams, with honesty and candour but with no hint of exhibitionism, relates episodes of his life which reflect on three decades of literary and artistic life in the United States. He also has something to show for it by way of actual creativeness.

This is vastly more than can be said about Mr. Crisp, who, as his publishers put it, has been "fluttering his eyelashes, clinking his bracelets, flaunting his hennaed curls round London for 50 years — a happy homosexual who has come to terms with his predicament by glorying in it."

Some sizable measure of further glorying is done by Mr. Crisp in *Love Made Easy*, which — read after his autobiography — turns out to be pretty autobiographical. On the surface it reads like an extravaganza, spun as it is around a grand event called Happiness Exhibition, organized by something dubbed the Central Institute of the New Golden Age — and taking place mostly in Flamboyant Street, where Gino's Café is located.

Crisp's account of his own life and misadventures is far more bearable, though there too he is a shade too flamboyant to convince.

Unfortunately, Tennessee Williams's style is not exactly the best that one could hope for either. As he himself says: "This whole book is written by something like the process of 'free association,' which I learned to practise during my several periods of psychoanalysis. It concerns the reportage of present occurrences, both trivial and important; and of memories, mostly much more important. At least to me."



Candid playwright Williams

VICTORIAN hypocrisy is axiomatic, especially on matters sexual. In the late 1880s, when some 120,000 female prostitutes walked London's streets, sex — even in marriage — was acknowledged only with reluctance and embarrassment. Some authorities have estimated, that of all women in the central London area in those days, one in eight was involved in prostitution of one kind or another — as kept mistresses or prima donnas, "independents," "low lodging house women," "park women," and so on. Male prostitutes were not a rare sight either, but homosexuality was an unprintable word — a love, as Lord Alfred Douglas said, "that dare not speak its name."

Imagine, then, the scandal that sprang from the discovery, on July 4, 1889, of a male brothel — at 19 Cleveland Street in the West End — with which royalty itself was involved! This affair, which was kept secret for over 80 years, is the subject of a workmanlike investigation by three well-known *Sunday Times* journalists.

Incidentally, *The Cleveland Street Affair* is the second book on that royal scandal to appear in England in less than two months. The account offered here is readable, intelligent and humane —and it provides insight into Victorian double standards.

It is said of Queen Victoria that her notion of a lesbian was an inhabitant of the Greek island of Lesbos. The reason why female homosexuality was not included as an offence in English law was that, when the Criminal Law Amendment Act of 1885 was introduced and shown to the Queen, "no one could be found who had the courage to answer her query of 'why were women included in the Act as surely it was impossible for them?' "

The 30-odd pieces of prose and verse gathered together in *The Lesbian Reader* are all taken from *Amazon Quarterly*, described by its editors, as "the lesbian literary magazine par excellence." (More disinterested praise is supplied: *The Library Journal* pleads that "this magazine deserves wide support," while someone writing in *American Poetry Review* assures us that the magazine offers "some of the most humane and searching essays and criticism that have come out of the women's movement — or for that matter anywhere else.")

Serious-minded critics, then, are inclined to go along with the habit the lesbians have of linking their condition to the movement for women's liberation. One contributor to this interesting anthology even goes so far as to establish a link between lesbianism and vegetarianism. Here is part of the rationale she offers:

"I think that humans were not meant to be meat-eaters. Over the years, women have recognized this more than men. For women, vegetarianism can express a declaration of independence from men the hunters, as well as distaste for food derived from and causing violent activities. As we move into a woman-identified space, we are making connections with our sisters from the past. For me, and for them, vegetarianism is one way of putting feminism into action."

A different brand of shamsophistication is to be found in *Men Loving Men*, whose subtitle proclaims it to be "A Gay Sex Guide and Consciousness Book." It is replete with quotations from respectable sources such as *The Iliad* and *The Thousand and One Nights*, and includes Goethe's testimony to the effect that "homosexuality is as old as humanity itself." As if that were the point!

Mr. Crisp's "man in the modern street" would probably continue to claim that he has nothing against queers etc., though having to endure the sight of homosexual literature on display — complete with pictures and drawings — may prove just a wee bit too taxing to his sensibility. Indeed, no more can be said about this book than what the publishers themselves say — that it is "for people who want to explore their gayness and open up to new aspects of themselves." Strictly so, one may add.

(The publishers of the last two have asked that their addresses be supplied. *The Lesbian Reader* is available from Amazon Press, 395 60th Street, Oakland, California 94618. The Gay Sunshine Press may be reached through P.O. Box 40397, San Francisco, California 94140.) □

T.H.B.

Back from the abstract

Meir Ronnen

LILIANE KLAPISCH'S spirited, semi-figurative, semi-abstract canvases in an instantly recognizable personal style and palette have, in less than a decade, won her a place in the front ranks of Israeli painters. Early last year she was accorded a retrospective of nine years' work, at the Helena Rubinstein Pavilion of the Tel Aviv Museum. Last week she was co-winner of the bi-annual Jerusalem Prize and opened a large show of recent work (1974-77) at that most prestigious of venues, the Israel Museum. On show there are over 30 oils and a number of drawings in various mediums, sketches that led to over half the canvases.

Klapisch, born near Paris in 1938, began her studies there at the age of 16 and by the time she was 20 was exhibiting in the annual salon of abstract art. She has absorbed a long line of French influences from Poussin to Bonnard and Dufy, without resembling them or losing anything of her own identity. For some years now she has been depicting the interior and exterior of her home and studio (via the window) in a combination of post-Impressionist and abstract-expressionist terms. What usually arrests one's attention is her ability to organize her pictures in a most unusual manner, while delineating the most straightforward of subjects. Further, an illusion of space and depth is obtained despite the fact that all areas of paint are successfully kept on the flat picture plane.

What intrigues one most is the creation of order out of chaos, the chaos of papers on her table or of a torn-up building site outside the window; and the apparent chaos of her washes and slabs of impasto and of calligraphic squiggles or rows of drips and dribbles. All this lively action-painting is artfully contained within rigid, impeccably placed frames within the frame: frames of windows, doors, cupboards, table-tops, even stacks of canvas stretchers. That all this smacks of formula is heightened by the fact that Klapisch sticks largely to a safe, if no doubt personal, palette of warm ochres, umbers, siennas, indian reds and olive greens, set against cold greys and warm blacks with only an occasional touch of pink to liven the scene. Black is the unifying key, for it seems to be an element present in all of her colours, even when not actually mixed in on the palette.

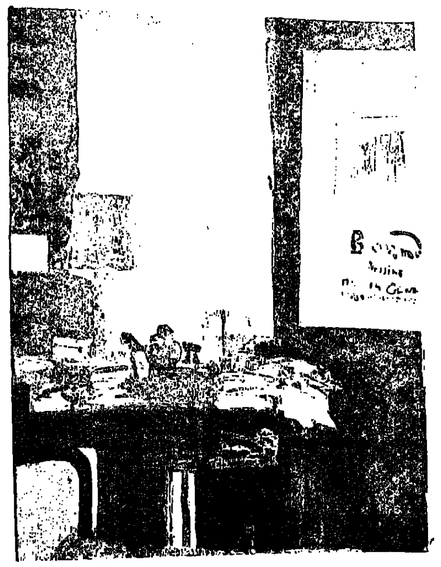
Black-white contrasts are also the key to her colour arrangements, so that monochrome reproductions of her paintings seem no less convincing than the coloured originals.

The dynamics of her designs are deliberately enhanced by the bravura style: in the better works one is convinced that every drip is indispensable. The weaker works, like "M at the Piano" are in the worst traditions of French romanticism, where subject overcomes attention to design and edges and bits of raw background are meaningless. Leaving chunks of canvas untouched or giving the work an "unfinished" look are obvious attempts at liveliness, but one accepts them only when she succeeds in giving such passages a meaningful role to play in relation to the composition as a whole.

The drawings on show are not studies in miniature for the paintings, but demonstrate her method of searching for and working up to a subject. Most of them have little standing as independent works, for the final and successful reduction of the chaos into order takes place on the canvas itself.

The unevenness of this possibly overlarge show should not prevent one from enjoying such marvellously subtle works as "Buffet With Pink Feather," in which the limited palette is made to glow with a remarkably wide range of tints. But Klapisch has long demonstrated that she can bring off this sort of painting with one hand metaphorically tied behind her back. It is time for her to pose herself problems even more worthy of her formidable talents.

A good little illustrated catalogue of the show is available. As usual, the English translation is somewhat at variance with the Hebrew of the introductions written by curator Yona Fischer.



Liliane Klapisch: "Homage to Bonnard," oils (Israel Museum).

IMPORTANT GIFTS

WALKING back from the Klapisch show in the Gruss and Goldman Halls one should note two important French paintings recently hung in the Goldmuntz Gallery. In them, colour and geometry work with and *against* each other in a completely different way from Klapisch's more traditional approach. The first is Dubuffet's large "Logologie" (1974), presented to the Museum last year by Milton D. Rattner. The second is an equally splendid gift made this year by Herman Elkon of New York: the Museum's first painting by Auguste Herbin, one of the fathers of concrete or "neo-plastic" art in France, who died in 1960. This oil, entitled "Verve," is an early hard-edge abstraction from 1955. Herbin paved the way for Vasarely and Agam; one of the great modern masters, he is only now receiving belated recognition.

THE MAMMOTH show of oil and watercolour landscapes, portrait drawings and still life exhibited by YITZHAK YAMIN is evidence that if you keep doing something long enough in the same manner, you develop great technical facility. But what is this largely commercial exhibit doing in the Jerusalem Artists House? Yamin has made great strides over the last decade, but he is still grappling with the problems of a type of art done to death by his betters nearly a century ago. □

In Haifa

"THE SEA." Painting and sculpture by some 70 artists in a very well hung exhibition organized by the Israel Maritime League on its 40th anniversary. The outstanding pieces are, first and foremost, Rosenfeld's two studies of waves rippling over sand, on black backgrounds; Z. Weiss's strong, realist oil of bathers; Zaliuk's marino-scape, with yellow above and below enclosing the darker colours; Shneur's excellent hard-edge, "On the Road to Ein Gedi"; and Talkar's formalized "Moon on the Sea."

Many participants can be easily recognized by their personal styles, e.g., Davidowitz (and, as usual, pupils in tow); Reis, by her distant panorama; two naive painters, Bitohkov ("Acre") and Messinger (a green triptych). In general the abstractionists, too, are recognizable, although we find Avniel approaching realism and Sherman hovering between the two styles.

Other items that might be mentioned are Pinhassi's dashing wash drawing, "Kishon Harbour"; Gonen's nocturne, "In the Port"; and Rotter's seascape. There is little sculpture, best Soffer's stylised composite of three seagulls in wood (The Municipal Theatre, Haifa). □

H. HARRIS.

'Naifs' from France

Gil Goldfine

"GRAPHIC ART OF THE NAIVE in France" is a delightful exhibition despite its dubious title. Of the 18 artists represented, only a few possess the characteristics of the true "primitive." Creative innocence is certainly not the rule here, for the static freeze of a live scene is missing, as is the tight, unmannered rendering we are accustomed to seeing in Rousseau, Bombois Pickett, Grandma Moses and Botero.

It is generally by the manner and consistency of his performance that we classify an artist as belonging to this "ism" or that "school"; and in this particular show the "overview" leans towards cultivated illustrations supported by decorative motifs and "designy" colours. The purity of vision of the naive has been diluted by the sophistication of our international information system, public knowledge, taste, and widespread educational facilities. The childlike simplicity and immediacy of intuitive composition is replaced by planned sensitivity and packaged humour.

Of the more popular Frenchmen, Rimbert, Lefranc and Benoit take different directions, the former with a tightly drawn, well shaded, provincial street scene, while the latter's lithograph "Chat Blanc" describes a regal tabby auspiciously poised on a royal purple cushion. Chagnoux renders delicate little cars, trees and architectural details of Parisian quarters with finesse and a smart monochromatic palette. Deberdt's colour schemes are similar but his etchings shine with a more imaginative display of anti-proportion as the docile dove



Humbert: Pochoir (French Institute, Tel Aviv).

conquers the composition, larger and more beautiful than boats and prancing children.

Highlights of the show are monotypes of animals by Kaeppelin. Almost Durer-like in their presence, transparency and placement on the sheet of paper, the frog, boar, pig and seal are captured as the true essence of their physical being.

Ramade, like Humbert, creates flatly decorated and brightly hued serigraphs that parallel Pennsylvania Dutch motifs in their cut out simplicity and symmetrical plan. As a contrast, Marchand's funny circus acts are caustically coloured and drawn: the lion, trainer and spectator all possess identical facial features.

More cats, hunting scenes and the ubiquitous seashore command priority for the remaining artists: Brassaï, Casanova, Folatre, Green, Hadelsey, Iracema, La Giraudiere, Lolrand, and Thouzeau (French Institute, 111 Hayarkon, Tel Aviv. Till June 11).

AVRAHAM ATZMON'S Gauguin-inspired watercolours of landscapes and still lifes are imbued with concisely drawn and delineated subjects slotted into calculated compositions. His palette of olive green, wine red, creamy blue and pale beige merely fills outlined forms; though beautiful in their tonal range, they become non-local decorative elements. Atzmon's technique of soft wet-on-wet or fluid application of transparent dyes eases the visual impact of the large, coarse objects packed into the picture plane. A recent series of abstracted portraits and nudes shows movement towards a Dubuffet-like expressionism and is not as successful as the realistic still life (Sara Kishon Gallery, Kikar Atarim).

TZAFIRA COHEN'S black-and-white ink drawings on paper are magical descriptions of a world controlled by vegetation: poppies, banana leaves, pods, buds and potted plants — with dreamy-eyed females acting as munificent sorceresses, suspiciously smirking with the knowledge of the power they control. Cohen exaggerates her definitions, creating heavy billowing volumes with a dramatic play of shadowed positive shapes and negative voids. This approach also petrifies the floral elements into nonpliable landscapes, the totality of which joins Henri Rousseau's visuals with Carlos Castenada's literary search for the meaning of life (New Gallery, 32 Reiness, Tel Aviv. Till June 12).

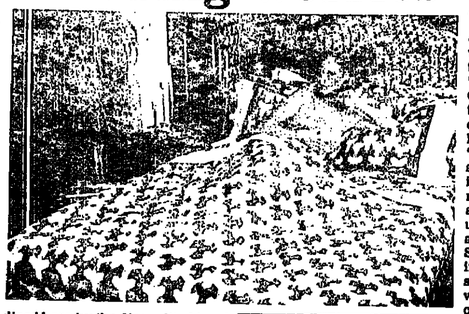
RAFAEL MANDELZWEIG (1908-1956) was a painter of the Holocaust. Born in Warsaw, he spent most of his adult life in Argentina, where he gained a fair amount of recognition. His current exhibition shows broad examples of his academic training and success as a draughtsman. His drawings present the suffering Jew in the Eastern European ghetto within the classic framework of pose and expression, not to mention wardrobe and background scenes. Little is shown here to justify considering him an artist of consequence. After his death, his daughter, MIRIAM SHEZIFI, continued the family tradition as if it were a business. Her small drawings and paintings are also on exhibit, but they barely reach the level of good amateur work (Shulamit Gallery, 15 Japhet St, Jaffa. Till June 12).

ITZHAK OFER shows bronze semi-figurative sculptures reduced to coiled and braided forms. In his printed statement, Ofer pronounces that "art must arouse curiosity and challenge the imagination of the art lover," two important demands that he himself fails to meet in this plebeian showing (Old Jaffa Gallery, Simtat Arie, Old Jaffa).

BARBARA DRIMAN shows large canvases, the subject matter of which revolves around man as the lonely, bereaved and perplexed animal, as tall Botticelli-inspired figures contemplate the universe on science-fiction stages. Driman works hard at her craft but hasn't yet achieved anything of real merit. (Shinar Gallery, Pinsker St. Till June 9). □

هكذا من الأصل

Bedding worries



dized here by the discredited hand of governmental bureaucracy. But all we have — "regular" and "double" — are as variable as the most elusive parameter, while mattress thicknesses are as pluralistic as the thicknesses of Israelis. And, it must never be forgotten, thickness is crucial to the "tuck-under" parameter.

Helga Dudman

THE WAVE of patterned drip-dry sheets crashing at our shores may give sleepless nights to conservative-liberal professors who might turn up here to straighten things out. A nation's bedding situation makes an attractive microcosm for the free interplay of market forces; and it has surely not gone unnoticed in academic circles that the twilight of the Labour government's hegemony coincided with the appearance here of "gay geometrics" and "delicate florals."

Of the many questions that come to mind, that of the nation's psycho-economic health is foremost. Is it really desirable to lurch forward from a sheet situation at best wholesomely primitive and at worst downright crummy, smack into boudoir razzle-dazzle? We may yet see that the absence of historical progression, sheet-wise, can produce dreadful wrinkles.

Oh, our sheets have been all right in the sense of keeping our bottoms off the mattress, even though austerely lacking the security of the *quilted mattress pad*, long a *sine qua non* on the American bed.

Similarly, in making the great leap forward from drab discredited socialist bedding woven by reluctant, redundant, unfirable workers to the buoyantly competitive smiling world of "Designer Designs," hasn't the *top hem* been lost in the shuffle?

Unimportant, you say? Well, yes, as eternal verities go. But if your sheet is *nearly square*, as our biggest ones are, you can't know which is the relatively long way without the top hemline as guide. And so the economist/economist's wife is going to be waving it across the bed, alternating between horizontal and vertical passes, like a looney toreador. This is healthy exercise and gives the economist occasion to reflect that economic issues here are trickily stitched together with political and social ones. Still, a few centimetres of top hem, it is submitted, ought to precede charming floral patterns in a nation's sheet evolution.

Or take sizes. One might think these had been gloomily standardHOW OTHERWISE things are in the unrestricted free interplay of the American bed! There they have "twin" and "full" and "Queen" and "California King" and plain ordinary "King." Every child seems to know the measurements, so these aren't even listed in the riotous catalogues of American department stores.

But pillow sizes are given, at least by Macy's, in case they've slipped the well-stuffed mind. Altman's, oddly enough, just calls them "Baby," "Standard," "Queen," and "King." Could this be to avoid accusations of cartel? Just so we know what's coming, Macy's "Standard" is 20 x 26"; "Queen" is 20 x 30" and "King" is 20 x 36". (But why do they fall back on such discredited aristocratic nomenclature? Why not Junior Executive, Sénior Executive, Captain of Industry?)

Within each pillow category you then get three further freely interplaying choices. There's "Low sink-in comfort" achieved by 75 per cent feathers and 25 per cent down. There's "medium elevation" of 90 per cent feathers and 10 per cent down. And there's "high support," which is all goose. Pedantic insomniacs who take it into their heads to rip open the all-American pillow and count the feathers just to check would surely find all systems go-go.

The muslin-percale worry: in the pre-no-iron pre-pattern period, American housewives put in long preparatory study on thread-count, surely a cultural precondition of today's breakthroughs. Muslin, which is cheaper, has fewer threads to the inch; percale, smoother and finer, has a higher thread count and costs more but lasts beautifully. But anybody thinking of starting a chat along these lines in local stores will not have a happy experience. He will be diverted by "gay blossoms," and sidetracking is never healthy.

Psychic underpinnings: consider that the average Israeli is felt to be unusually sensitive, tinglingly alive to his surroundings, to the point of what has been called "over-responsiveness." Isn't it just possible that a chameleon phenomenon of pattern-transfer may occur when we reach the more potent impact level of American designs?

Some over-reacting type may easily roll over one night to find that, toe to thigh, his left leg has taken on something vibrant like "Great Plains" (an original Cheyenne Indian design in terracotta, earth brown and teal on bone ground), or "Rhythm and Hues" (dazzling ombred print), or "Dakota Desert" ("authentic sand, cactus, and mountain scene in vibrant tones of rust/green/brown/gold"), which are just a tiny taste of Macy's line-up and certainly suitable for our sandy decor. Not to mention Yves St. Laurent's "Boxes," a "gentle interplay of blue and browns on subtle camel grounds." And who wants to wake up with a subtle camel imprinted on his back, not to mention paying royalties to Yves St. Laurent every time he tosses?

WE'VE BARELY scratched the bedding-lore surface. Surely, for instance, it wasn't government bungling in America that reduced the proudly traditional full length from 274 cm. to a dwarfish 264 cm.? Though over here such skimpiness would give you a sheet that could climb up the wall past the headboard. And just imagine, the *New York Times* reported (on April 1, 1974) that the American customer took this reduction "without a murmer," as though downright brainwashed by those free-wheeling market forces.

As for what is laughingly called "inflation" over there, the twin price rose three years ago by one dollar, up to $4.50; but even today a name-designer "Spectator Stripe" twin sells at $6. American professors have never really had much opportunity to take tigers by the tail.

Two years ago, a local supporter of the Liberal Party was kind enough to provide me with the centimetre equivalents of some of the more riotous American sheet sizes. A "King," for instance, is 274 x 292 cm. Wow! Talk about territories! And we'd have to establish extensive settlements just for the warehouses needed to store all those sizes and patterns, flats and fitteds! The Liberal added, "If you want better sheets at lower prices, vote Likud next time." So we'll soon see.

Human implications: bold sheet patterns may well sound the death-knell of the classic seduction scene, and it can come to this:

SHE (A new immigrant who has recently realized a life-long dream to live in Israel, now that our troubles are in good hands with a team of fresh new faces): "You are so kind to come help me with my Hebrew."

HE (A strong yet sensitive Israeli, not yet entirely divorced, who has recently realized a life-long dream of finding a new immigrant with Rights): "Let's rest a bit. Your little head must be all tired." (Gropes around, strongly but silently.) "Why, here's a flat surface! (He folds back a segment of "Sundance," which just happens to be a bedspread "alive with the colour and feeling of the desert in a primitive but decorative motif," as Macy's puts it, and in a wide range of decorator shades, "pinsonically quilted of cotton/polyester with backing and fill.")

Great, one would think, and the ultimate ambiance of a free and affluent society.

However, HE rears back in alarm and cries out aghast, "No! It can't be! And yet — it is!"

SHE: "Why, what's the matter?"

HE: "The Goddess Isis! *Gewalt!* To find her here! The new 'On the Nile' Collection featuring adaptations from tomb paintings in the Metropolitan Museum on no-iron polyester combed cotton. . ."

SHE: "You mean, geopolitically . . ."

HE (rushing from the flat, sensitively): "My mother-in-law just sent us six Isis sets. . ."

SHE falls weeping on the filfed sheet or "stylized scenes of ancient Egyptian legends in soft no-iron cotton/polyester." The Hebrew-English dictionary falls to the floor, open at the letter *Tsadi*, where we see a definition useful for visiting professors brushing up their Hebrew:

"*Tsippia* — Hope, Expectation; Pillowcase."□

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Begin again

Ephraim Kishon

IT BEGAN right on the Wednesday morning. Our old milkman, who hadn't said a word to me for the past two years, seized me by the sleeve of my pyjama jacket and cried ecstatically, "Begin! Likud!"

There were tears of joy in his eyes. I tried to calm him by turning to matters of more importance, like how about getting us our milk *on time;* but he just blew me a kiss and ran off into the morning after the night before.

My neighbour Felix Selig, on the other hand, almost cut me dead.

"Begin," he snarled. "It's the end!"

The papers were full of him, too, like how he'd told foreign correspondents, "Occupied territory? You mean Abu Dhabi?" And traffic that morning was a mess on account of the TV crews who'd flocked here from all over when they heard that Begin had called Churchill "a true disciple of Jabotinsky."

It took me an age to get to the grocery for cheese. The grocer sliced some, dropped it on the scales and asked,

"Will that be enough?"

"No," said I, "but perhaps with the Aguda parties thrown in..."

Yes, I'd caught the Begin-bug too. The day after the revolution I discovered that I couldn't utter more than two sentences without beginning to Begin. He sort of blots out everything else. For instance, I kept asking people who was the little guy we saw standing next to Ehrlich on victory night, and nobody knew.

On top of it, there's that song from the 'forties that goes, "When they begi-l-l-n the Beguine." It suddenly entered my head that morning, and I've been humming it to myself ever since and can't get rid of it. It's cold comfort knowing that I'm not alone: the whole world has Begin on the brain. And it's spreading. Mrs. Bluma, our neighbourhood medium, told me that at their last seance they asked the visiting spirit who he was, and he said:

"David."

"The king?"

"No, the hotel."

EVEN THE KIDS have caught it. Like my son Amir, who was late coming home from school yesterday. It turned out that the physics teacher had asked him who discovered electricity, and my bright boy told her, "Milton Friedman." Whereupon the whole class had started chanting, "Milton, Milton / Is staying at the Hilton / Just in case / They bomb the other place."

Teacher had told Amir to go and fetch his father, and my son had gone looking for me at Beit Berl.

That night my wife shook me awake. "Ephraim," she whispered, "I like his neckties, though."

"And for that you wake me up?" I grumbled. "Now I'll lie here all night worrying about what Rabbi Schindler said."

So then she stayed awake too, and we talked till dawn. Half the time *I* was for Begin and *she* sneered, then we switched. In the end we decided he'd *got* something. The question is — what?

Some people say that he's maybe laying it on a bit thick in foreign affairs, but he'll do wonders on the home front. We'll wait and see, but if he can deliver us from the bondage of forms-in-triplicate and cheat-or-die taxation, he'll go down in history as a minor Moses.

We'll grant him this, anyhow — since he got on top there hasn't been a dull moment. What's more, as our mailman pointed out the other day, no one's been throwing stones at Israeli soldiers in the territories for the past fortnight. Could be that Mr. Begin is going to impose a settlement?

STILL, I asked myself this morning, how long is this Begin-Begin-Begin thing going to last?

Four years, I'd say. Last night we decided to call on some friends, and we told ourselves firmly that enough, tonight we were going to stay off Begin. Our friends agreed, and we did manage to keep the talk Begin-free for a full minute. Then our hostess asked,

"Tea? Coffee?"

A strange sort of weakness came over me.

"Coffee," I said, "That's another thing I hope Begin'll do something about, the price of coffee..."

Crash! -- the dam gave, and we ran swiftly over Carter, Flumin, Zhegnievsky and Sharon -- Arik and Klatto -- but there was no escaping it: looming over everything like a grey, bespectacled cloud was the man who'd give us a wall-to-wall coalition with everyone in except the Alignment and the Communists.

Later that evening someone suggested a new parlour game. Let's sit in a ring, and let's each in turn try to say a sentence without either "yes," "no," "Begin," or "Ichilov."

Glick frowned, cleared his throat, and came out with, "The glow-worm shows the matin to be near." One up to him.

I was next. I took a deep breath and felt the veins in my temples bulge with the strain. I concentrated hard, but the mental effort proved too much and I went down like a hog in a bog.

"Sorry," I announced, "I can't begin..."

They dropped me. It's a silly game anyhow. Goes against human nature. We're grown-up people, after all. Time we turned our minds to other things besides Begin-Begin-Begin. Dayan, say.□

Translated by Miriam Arad. By arrangement with "Ma'ariv."

Marathon men

THEATRE
Mendel Kohansky

I AM FULL of admiration, mixed with a great deal of envy, for the three young men — Avi Penini, Sasal Sa'ad, Sefi Rivlin — whom I watched at the premiere of *Marathon* at the Jerusalem Khan. They performed strenuous physical exercise for about two hours (not counting the intermission during which — exhausted from watching them — I dragged myself to get a cold drink).

The play is about three men participating in a Marathon race, that incredible feat of endurance honouring Pheidippides, the Greek soldier who 2,407 years ago became so elated over his army's victory over the Persians that he ran all the way from the scene of the battle to Athens, 42.195 km. away, to announce the good news. Then he dropped dead.

Why men of presumably sound mind indulge in this most cruel form of self-punishment is one of the questions French playwright Claude Confortes is trying to explore here.

His three heroes differ from each other in age and social background. Livarot Ducasse (Penini) is a 23-year-old farm worker, a sweet, naive young man running his first race, constantly aware that the eyes of his entire village, including those of his sweetheart, are upon him; Nazaire Rimbaud (Sa'ad) is a 32-year-old foundry worker, a veteran and largely unsuccessful marathon runner; Jules Nerval, a man of 42 who has been racing for 30 years, is a clerk in an insurance company when he is not out running.

Jules (Rivlin) realizes, of course, that this is his last chance to have his name inscribed in the annals of the race, and he acts accordingly, using every dirty little trick, and even going so far as to trip his opponents, in order to get ahead. Which does not prevent him from frequently refreshing himself, in truly French fashion, with a chunk of Camembert, properly runny, and a bottle of wine (I was glad to see by the label that he drinks Israeli Grenache).

Not that Nazaire has more scruples: a bitter man to whom running is a way of discharging the aggression accumulated in a lifetime of little success in everything, he is aware of the futility of his endeavour, of ruining his health while others, the rich and the politicians who run the Olympics, gain the glory. In other words, he sees the race as another form of capitalist exploitation, a thesis he eloquently expounds in one of the better monologues in the play.

THE TWO veterans gang up on the young innocent, and, under the guise of teaching him proper technique, they try — unsuccessfully — to put him out of the race. The contest becomes a vicious fight punctuated by feasts of friendship when the three find it more advantageous to co-operate, especially when they realize that they are kilometres ahead of the rest of the contestants and that, if they hold out long enough, one of them will come in first. The ending is what one would expect from this kind of straightforward, honest play.

Marathon, as the reader must have guessed by now, is a parable of life — of our efforts to succeed; of the vicious competition we face whatever we do; of the occasional kindness and friendliness one encounters; and, finally, of the ultimate defeat when one slips, as Nazaire the philosopher-runner says, and gets one's knees bloodied, then slips again, and again, until one can no longer get up.

Purely as a piece of theatre, *Marathon* is a *tour de force*. The entire action takes place during the race, and nothing really happens except three men running on a stage that extends into the audience. The drama consists mainly of the changing relations among the three; to liven things up, the playwright has neatly inserted little episodes, perfectly integrated vaudeville turns. There is, for instance, a hilarious episode in which Jules gives a demonstration of various national running styles, which Rivlin uses to display his considerable mimetic skill.

THE PLAY was directed by Jonathan Merzer, a guest from Belgium, and though superlatives usually stick in my throat, I cannot praise his direction highly enough. *Marathon* is the kind of play that would collapse under any but the best direction — which is what Mr. Merzer delivered.

The stage obviously cannot be as long as the course covered in the play, but the director succeeds — by the use of cleverly-stimulated running movements and other stage devices — in creating a perfect illusion.

The three performers ought to be congratulated first for their purely physical accomplishment — the impressive use of their bodies, which is something we so seldom see on our stages — and for the almost acrobatic feats that they execute precisely and effortlessly. And also for their acting: each of them creates a three-dimensional, believable, sympathetic character.

The music, by Jacques Datin and Alain Goraguer, is a vital element in the show, and it is used sparingly and to the best effect. The equally spare and effective decor is by Frida Goldberger, and the fluent translation is by Israel Eliraz. □

The eighth deadly sin

CALEB'S COLUMN
N. David Gross

YIGAL ALLON must be particularly peeved that Moshe Dayan, the lifelong Tom Sawyer to his Sid, is expected to succeed him as Foreign Minister. He sounded tetchy at the end of last week when he asked a kibbutz group, "If we now lose the Histadrut, what do we have left?"

There are as many members of the working classes in the Likud as there are in the Alignment, and the Alignment has as many members of the bourgeoisie as the Likud. Even though the Alignment muddled through its last years of power by surrendering, albeit ungracefully, to wage demands from various sectors of workers, it would not be totally unthinkable for a majority of organized labour to turn to a group that parades patriotism, rather than socialism, as the chief virtue.

Allon's cry brings out what I believe to be the principal reason for the Alignment's downfall: "we" don't belong to the Histadrut; it is the Histadrut that belongs to "us." The Histadrut "belongs" to the Alignment, Allon was saying, and if a majority of the trade union federation's members show on June 21 they believe that parties other than the Alignment should be entrusted with looking after their interests, then, according to Allon and most other leaders of the Alignment, "they" will have taken away a possession which was the Alignment's by some sort of inalienable divine right.

ARROGANCE IS not listed among the seven deadly sins; it should be declared the eighth, at least in politics. No other offence breeds such hostility and, if pride goes before a fall, it is arrogance that impels one to disaster. To my mind, it was the Alignment's belief that it was born to rule and that the voters would continue to trust it however patronisingly or contemptuously it treated them, that turned people's stomachs.

Take the case of Yehoshua Rabinowitz. A nice man, a good-hearted man, maybe even a clever man, but a hopeless Finance Minister, because he failed to win the public's confidence, a *sine qua non* for a minister doomed to implement unkind policies.

His decisions might have been the wisest in the harsh circumstances. But he gave the impression that he was floundering well beyond his depth and the public had the feeling that he did not know what he was doing and that they could not rely on him in the economic emergency he himself said was upon them. Any regime at all sensitive to public opinion would have dropped such a man — however important to specific cliques within the regime — like a hot potato.

But the Alignment had grown used to the idea that it needn't react to public demand; it could go its own way because to rule was its destiny. As Meir Zorea, State Lands administrator before he joined the DMC, put it last week: "They treated the State of Israel as though it were just another branch of the party."

IT WOULD BE the best thing that ever happened to this country if the election defeat were to drive home to the Alignment that its arrogance had boomeranged, that its very economic might had brought it to its knees, and that it should rejoice in its 430,000 voters and attempt to increase their number by persuasion.

So far, like others to a lesser degree, it has believed that those it owned through the jobs it dispensed or through their membership of a sickness insurance fund, a building society, a moshav or kibbutz, would give it their vote. A threat that a moshav would no longer enjoy financial support if its members voted other than for a certain party is in every way as pernicious to the body politic as the alleged direct buying of votes which is currently the subject of court actions.

It is likewise to be hoped that the new rulers will not seek revenge on the outgoing ones, who treated them so long as pariahs, and try to perpetuate their power by similar means. People should owe allegiance to a party because, and only for as long as, it furthers their beliefs and their legitimate interests, not because they owe it their livelihood. Power should reside only in the ballot box.□

هكذا في الاصل

DISCOUNT BUYING



MARKETING WITH MARTHA

ALTHOUGH I live in the heart of Tel Aviv, I am a card-carrying member of the Moshav Movement — almost. I recently acquired a card for the discount-shopping scheme of the Movement, via my membership in the Journalists' Association, which is considered an affiliated trade union. I am entitled to a 12 per cent discount at Ata and Kol-Bo Shalom, and even greater discounts on a whole range of items from household appliances to foreign travel.

As a member of Wizo, I am entitled to discounts of five to 30 per cent at 26 commercial enterprises in Tel Aviv alone. If I were to join the Consumer Co-operative Society (which runs the Supermarkets and *tsarchaniyot*), I could get — in Tel Aviv — a two per cent rebate on all purchases there. Jerusalemites get three per cent back on Co-op shopping.

Families connected with the Defence Forces and Police have a 12½ per cent discount at Shekem stores; and other enterprises, including the Histadrut's Hamashbir Lazarchan department-store chain, grant them the same courtesy. Koor's marketing arm, Solcoor, gives discounts to diverse categories of citizens, including government employees.

What does all this mean? Does anyone in Israel pay the full retail price for anything any more? I'm beginning to doubt it. Even small neighbourhood shops (though not grocers) have a habit of knocking 10 per cent off the price for "regular customers," which means anyone they have seen once before, or who has the guts to ask for a discount.

All this discount shopping, according to Histadrut Consumer Authority chairman Ada Gillan, is simply a way of getting around the notorious *pa'ar ha-livuch*, or "middleman's cut," which is considered very high in many commercial spheres in Israel.

Mrs. Gillan herself was responsible for many of the new arrangements for discount shopping through the trade unions, including the link-up of non-moshavniks like myself with the "Matam" scheme of the Moshav Movement.

What's in it for the Moshav Movement? I asked Mrs. Gillan.

The Movement has its own banks, she explained, and they get the use of members' money — through the coupons we buy — if only for a short while. Also, the more members it has, the better the Movement's bargaining position for discounts for its own people.

Shopping through a discount scheme such as the Moshav Movement's is not as convenient, of course, as just going into a store and paying the full price. If I want something from Ata or Kol-Bo Shalom, I have to know the price, then go and buy my discount coupons at the Movement's headquarters, which is located in a different part of the city. Of course, if someone has money to spare, he can buy coupons in advance and have them handy for shopping.

If you want a major appliance, for which the discount would be substantial — often 15 per cent or more — you have to order directly through the Moshav office from the list of firms which co-operate with it. And for travel tickets, you have to deal with a particular travel agent, and bring a letter from the Movement's headquarters.

Wouldn't it be better to work for a general lowering of the middleman's profits for the entire population, rather than encourage all these complicated discount plans?

One thing doesn't negate the other, said Mrs. Gillan. But for the moment, the most direct way to fight high profit margins, she believes, is through bringing more and more members into the discount programmes. To this end, she is willing to help any group that is willing to organize itself — even a neighbourhood group — and not just trade unions connected with the Histadrut.

Ironically, Mrs. Gillan told me, the commercial outfits that have shown most opposition to offering discounts have been the Histadrut's own commercial affiliates, such as Hamashbir.

WHEN I SPOKE to Shimon Bar-Cohen, who is head of the managing director's bureau at Hamashbir, he admitted that there has been some pressure recently from Histadrut-affiliated workers' committees which would like discounts to be granted at Histadrut-run department stores and food chains to all their members.

This presents a serious problem, he said, because some 1,300,000 Israelis are Histadrut members. In effect, this would mean discounts for practically everyone.

At present, Hamashbir Lazarchan department stores give discounts to various categories of customers: 12½ per cent (as at Shekem) to the immediate families of soldiers, policemen, prison workers, disabled veterans, and bereaved families; 15 per cent to employees and pensioners of Hamashbir itself; eight per cent to retired Army officers; five per cent to all members of kibbutzim and moshavim; and five per cent to suppliers of Hamashbir.

Again, I asked the same question: Why not eliminate the discounts and lower prices for all?

Mr. Bar-Cohen said that the problem is a psychological one. The public in Israel is used to discounts. "If we took away everybody's discount and reduced prices by five per cent for all, it would not be received well. It is an Israeli, or Jewish, psychological quirk," he maintained.

THERE IS YET another way in which many Israelis get discounts at Hamashbir — and even at Kol-Bo Shalom, Super-Sol and the Supermarkets come holiday time — and that is through gift certificates purchased in bulk by employers or workers' committees. Some of these, valid at Co-op Supermarkets, have date limits, but most of them may be used at any time.

The discount is not really direct to the customer; he uses the gift coupons as cash, for the full price marked on the goods. But the purchaser — be it employer or workers' committee — receives a discount. In effect, this means that the employee is getting a more generous gift than he otherwise would — if the discount is 10 per cent, the employer can give him a IL100 gift for a cost of only IL90.

Incidentally, if an individual consumer is willing to put out cash in advance, he too can buy gift coupons for himself at a discount. Any Super-Sol customer, for instance, who pays IL5,000 in advance can buy coupons at a five per cent discount.

NEITHER Super-Sol nor the Shalom Stores (Kol-Bo Shalom and the Shalom Drugstore), both privately-owned enterprises, is very keen about giving blanket discounts to large groups of customers. Both outfits feel that the better solution is to lower prices generally or to offer "specials" on a first-come, first-serve basis.

The Shalom Stores recently dropped most of its discount arrangements, including a five per cent reduction for Wizo members. About all that remains is a seven per cent discount for the Defence Forces. The 12 per cent discount at Kol-Bo Shalom — given through coupons from the Moshav Movement — is not a direct discount by Shalom Stores, the management stresses. This was an arrangement for a large-scale purchase of coupons by the Movement, which in turn sets the discount rate for its members.

Super-Sol encourages the sale of gift coupons during the holiday seasons because they bring new customers to the stores.

SHEKEM IS the only chain that offers a 12½ per cent reduction on many foodstuffs and household paper-and-cleaning supplies. Subsidized foodstuffs, price-controlled products, meats and baked goods are *not* subject to discounts.

For the average citizen who does not have a Shekem card of his own, the only way to get a regular discount on groceries is to join the Co-op chain, and get a two or three per cent rebate on all purchases. The Co-op Supermarkets and smaller *tsarchaniyot* are organized into district units called *Aguda Tsarchanit Shitufit*.

The original idea was that these would raise capital by selling membership, commonly called a *"minaya"* or "share" — although these are not ordinary shares as traded on the Stock Exchange. Decades ago, when the plan was introduced, these shares cost only a few pounds each. About 10 years ago, the amount was raised to IL100, but this is considered an unrealistic sum today, and most of the *Agudot* (Societies) are discussing a rise in the membership fee to something around IL300. Until decisions are taken, most of the districts are reluctant to accept new members.

AN EXCEPTION is the Jerusalem Consumer Co-opérative Society, which embraces 16 stores in Jerusalem, Beit Shemesh and Mevasseret Zion.

Last week, Simha Rotem, managing director of Co-op Jerusalem, told me that his Co-op raised its membership fee to IL300 about a year ago, and members holding the old IL100 "shares" had to add IL200 if they wanted to stay.

The legality of this was challenged before the Attorney-General, and an arbitration board ruled that the Co-operative Society was fully within its rights to raise the fees for existing members as well as new ones.

According to the contract of membership, Mr. Rotem told me, a member has two basic rights: participation in profits of the Society; and voting rights in Society elections. Members at each branch store send about three representatives to the general assembly, which in turn chooses the executive, and then the secretariat.

There is no guarantee of a particular percentage of rebate on purchases. In practice, over recent years, Jerusalem Co-op stores have paid rebates of three per cent on members' purchases. (Because even subsidized food items, matches, cigarettes, and so on, are included, the gap between this three per cent and Shekem's 12½ per cent is not as great as it appears.)

Theoretically, of course, members could get no rebate at all if the Co-op failed to show a profit in any given year. In fact, if there are losses, members are also liable — but only up to the amount of their original investment, i.e., IL300.

Let us assume that an average family spends IL1,500 a month on foodstuffs and other items that come from a supermarket. Over a year, this would amount to an outlay of IL18,000 — on which the three per cent rebate is IL540 — the membership fee plus IL240.

There is no guarantee, of course, that this fee will not be raised in subsequent years, but it is not likely to go up every year. And a member always reserves the right to withdraw from the Society and remove his original investment.

Consumers interested in joining the Consumer Co-operative Society in their district should ask for details from their neighbourhood Co-op Supermarket or *tsarchaniya*. Jerusalemites should find a welcome response to their requests to join. If not, they can call the district office, at 228411. □ *MARTHA MERRELS*

A genuine trifle

CULINARY NOTES
Haim Shapiro



IT IS WITH great trepidation that I bring myself to trifle with a trifle.

The dish, perhaps the best known of English puddings, is dear to the heart of every Englishman, in the exact form prepared by his mother. Any deviation, especially by a foreigner, is heresy.

Yet, both the French and the Italians have their own versions of this preparation, which they call *soupe anglaise* and *suppa inglese*, respectively. Both are frivolous helter-skelter mixtures of cream, fruit and liqueurs, hardly deserving the attention of the serious cook.

On the other hand, a friend of mine once spent a year in England in search of the real trifle. To her disappointment, she found that most of her informants (living far from hone) ate nasty little preparations that they bought ready-made at the supermarket.

When she did find a well-made trifle, it was not the work of an Englishman at all, but of a Scot. Here, then, is the genuine Scottish trifle.

LINE THE bottom of a large glass bowl with slices of a plain white, preferably atale, cake, or with lady's fingers. Sprinkle the cake liberally with sherry (I must admit that, on occasion, I have used ordinary sweet wine).

Over the cake, place a layer of tinned fruit, such as peaches, or fresh fruit, such as strawberries. If you use tinned fruit, mix the syrup with a packet of softened unflavoured gelatine and pour over when it is almost hardened. If you are using fresh fruit, prepare some jelly, according to the directions you will find on the packet.

Cover the layer of jelly with a layer of custard. Either prepare a packet of custard powder, or cook two tablespoons of sugar and a tablespoon of cornflower with two cups of milk and a tablespoon of butter, stirring in two egg yolks after the mixture has thickened. The custard too should be cool when it is poured on the trifle.

Whip a cup (one pack) of whipping ("sweet") cream together with a spoonful or two of sugar and a few drops of vanilla essence. The cream ought to be velvety, not stiff, when you top the trifle with it.

Decorate with candied cherries or toasted almonds or both. □

The Weekend Dry Bones

